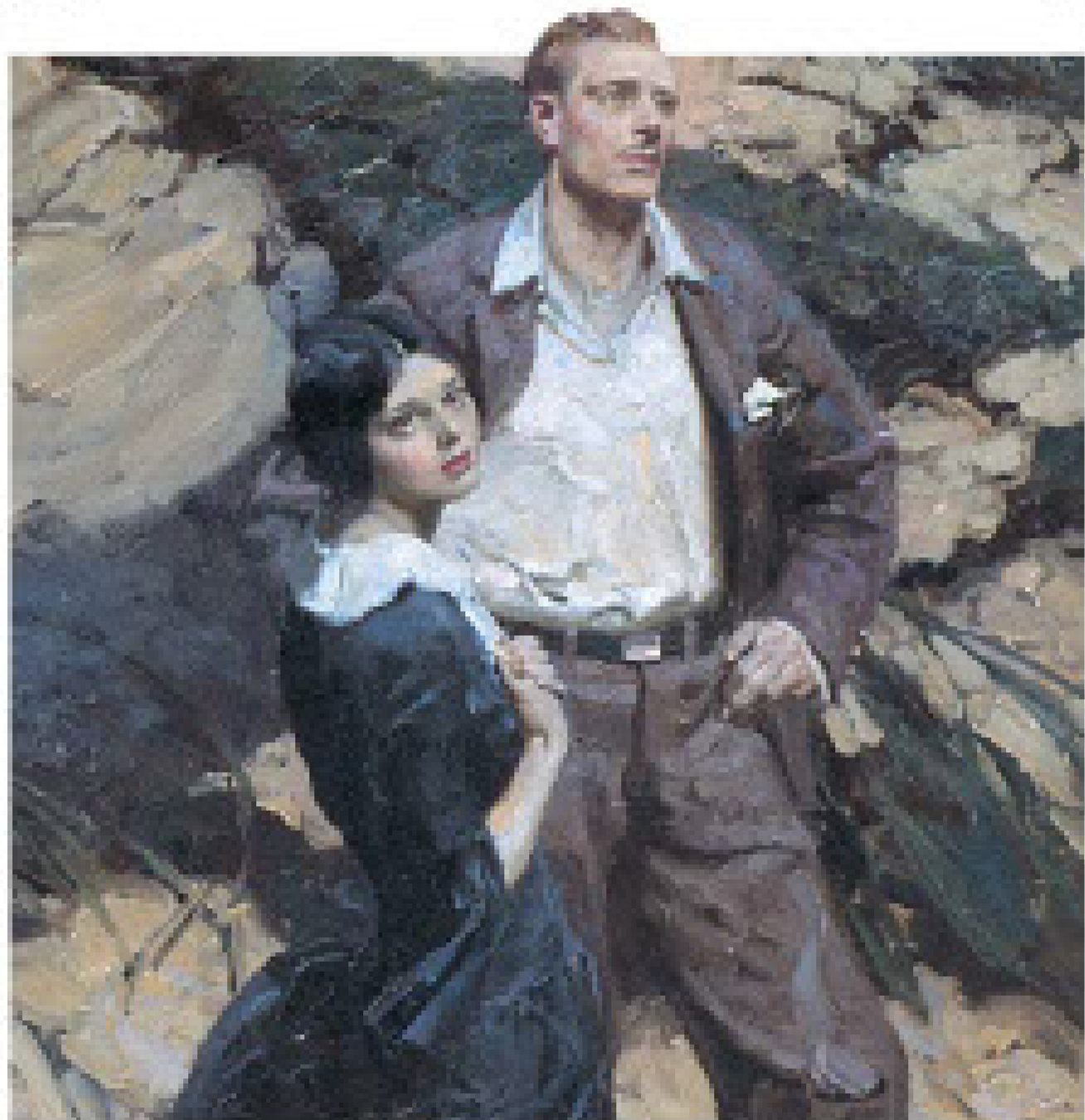
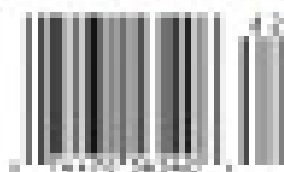


Illustration



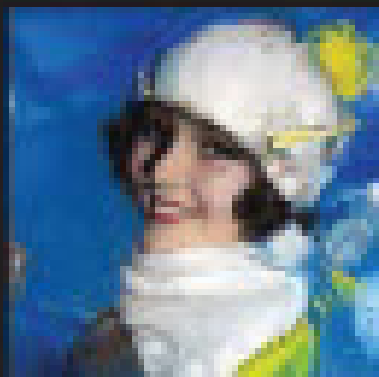
ENTIRE NUMBER TWENTY-THREE

\$11.00 US/CA/4

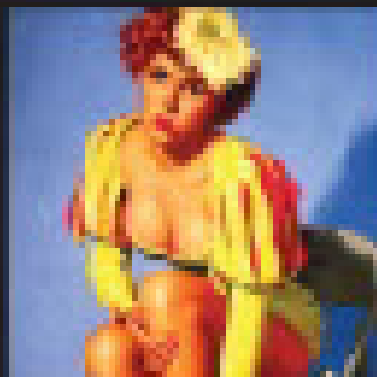


www.GrapefruitMoonGallery.com

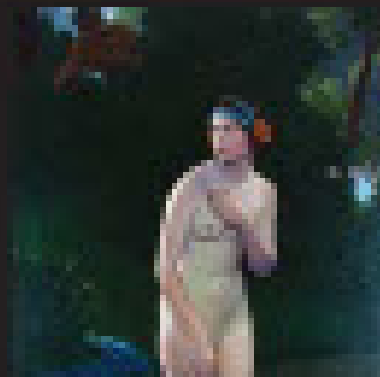
Original Artwork from the Golden Age of Illustration



Ed Manning
Camp the Girls, 1927
Pulp Magazine Cover Art



Earl Farns
Landing of Peasie, 1922
Pulp & Magazine Cover Art



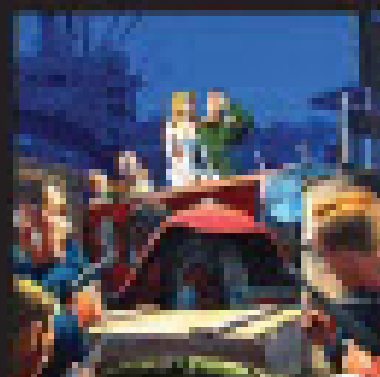
Robert Louis Blyden
Woodland Peasie, 1926
Pulp Art



John Collins
Dance Peasie, 1926
Pulp Magazine Art



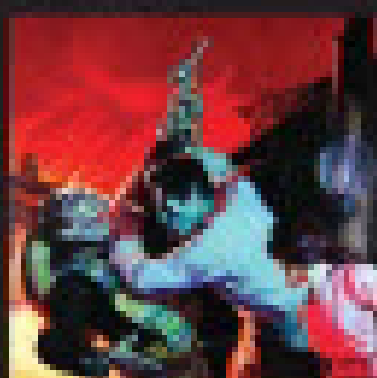
John Blyden
The Savage Peasie of Peasie by Blyden, 1928
Pulp Magazine Cover Art



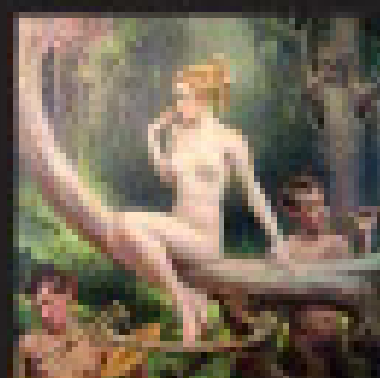
Paul Boyer
Through Peasie, 1928
Pulp Magazine Cover Art



Earl Farns
A Peasie, 1924
Pulp Magazine Cover Art



John Blyden
The Savage Peasie, 1928
Pulp Magazine Cover Art

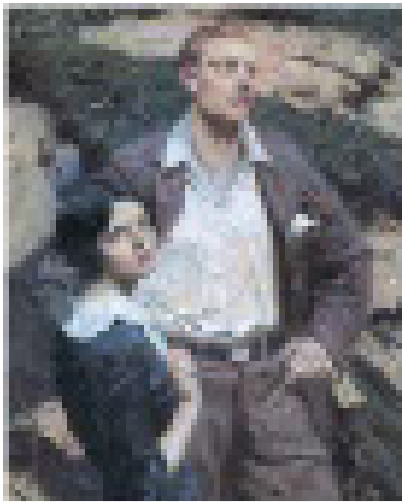


Charles Bennett
Dance Peasie, 1928
Pulp Magazine Cover Art

Daniel D. Murphy, Owner - 603.251.1669 by appointment

BUYING -

- original illustration art - covers, pulp and pin-up art - vintage pin-up calendars and related ephemera - pulp magazines



Cover illustration by
Dean Cornwell
(1892-1950)

DANIEL ZIMMER

EDITOR • PUBLISHER • DESIGNER
ILLUSTRATIONMAGAZINE.COM

MATT ZIMMER
ASSISTANT EDITOR

CONTRIBUTORS:

DAVID J. HOFFUNG

DANIEL ZIMMER

FREDERIC B. THORSA

Illustration tips inspired by
Gerald Fleeger

ILLUSTRATIONMAGAZINE.COM
10000 W. 10TH AVE. SUITE 200
DENVER, CO 80202

Illustration Magazine is a registered trademark and service mark of the publisher. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the publisher.

Illustration Magazine is published quarterly. Single copies may be purchased for \$10.00. Subscriptions are available for \$30.00 per year. Payment should be made in U.S. dollars only. CREDIT CARDS: Please allow 4-6 weeks for delivery of your magazine.

For advertising information, rates, and conditions, please contact Gerald Fleeger at the address above.

ILLUSTRATION MAGAZINE

1044 Russell Boulevard

St. Louis, Missouri 63103

tel: 314.637.4244

Email: editor@imgmag.com

[WWW.ILLUSTRATIONMAGAZINE.COM](http://www.illustrationmagazine.com)

Illustration

VOLUME SIX, ISSUE NUMBER TWENTY-THREE — SUMMER 2008

Contents

- 14** Dean Cornwell (1892-1950)
by David J. Hoffung
- 48** Murray Tinkelman
by Daniel Zimmer
- 70** Constantin Alajalov's Odyssey
by Frederic B. Thorsa
- 78** New and Notable
- 88** Exhibitions and Events

From the Editor...

This new issue has been running a bit late (what else is new, right?) but I have a very good reason for my tardiness. I have been working tirelessly on a number of spectacular hardcover art books which I plan to publish later this year.

Regular contributor David Saunders and I recently spent a few weeks in front of my computer designing a 164-page book about the latter Norman Scamlers. Production is continuing as I write this, but our work thus far has been fruitful (not to do my specialty.) If you have this magazine, you will LOVE this book. The artwork is gorgeous, and we're working hard to make it look like a million bucks.

I have also been working hard on the Raymond Brown book, which has been in progress for a number of years and is finally nearing completion. I am very excited about this one, and I can't wait to send it to you all very soon!

The final project I'm working on is with Fred Tamba, a compilation of his "Methods of the Masters" articles from the late *Eye-by-Eye* graphic magazine. As a teaser, I am reproducing the very first chapter on Constantin Alajalov starting on page 70 in this issue. It should give you some idea of the format of this beautiful art book.

Ordering for all of the above titles will be automated soon, so stay tuned to this magazine and to my website for updates on our progress.

In other news, if you may have missed our *Illustration* #1, you should know that I recently reprinted this issue in a new format. Every page has been completely redesigned, and I have added 20 new pages of art. Even if you own the original, you will want this spectacular new version! It is perfect bound, on 100lb paper.

Once again, if you are aware of any exhibitions or events related to illustration history, no matter how obscure or isolated, please let me know about it. Send me your notice so that I may share this information with my readers!

Letters to the Editor:

Hi Dan,

The new *Illustration* magazine appeared in my mailbox today and I've been enjoying it like a Cadbury chocolate bar.

The first thing I hit off was the article on Martin Kubota, whom I've admired. The story that you presented was so vivid in its description of the painting scene, the manly rickshaw guy New York city, and the amazing encounters at his studio. He really came across as a living, breathing, and vulnerable human going so far beyond the call of his management.

What a great choice for a subject for your magazine, because he has been unjustly neglected, and now will be in the center of all of our awareness. Thanks, too, for the drawings scattered throughout. It was really interesting to see how his New Orleans peers began to get his mind before he went to the final, incredibly expressive panorama.

And I keep looking again and again at the Merrill samples. I feel like I'm seeing the design of those times with new eyes. Maybe it has something to do with the quality of the original art and the reproduction. They are incredible statements in layout, color, and typography. It's hard to compare with bright primaries, but they pull it off. This layout will have an incredible effect on the design community, and on me personally, in some way that I can't describe.

With gratitude,
James G.

Dear Sir,

I have been a subscriber to *Illustration* since the first issue, and have thoroughly enjoyed it. Although I find great pleasure in all popular illustrations, my first love has always been the pulp. I started all of this seventy years ago. My favorite was and is Frederick Bakeler. I still have complete runs of G.I. Davy-Davy Ace, Dandy Ace, Jacky Bink, Captain Casper, Ace, Ace Ace, and Fighting Ace. They have been the great passion of my life.

In the interest of historical accuracy I would like to point out that the interior illustrations on page 37 were not all by Bakeler. The upper right drawing of G-8, and the two lower drawings are by John Fleming Gould, who did almost all of the interior illustrations for G.I. Bakeler did most of them for Davy-Davy Ace. These remained the April 1934 issue, and Gould is credited. Also, his style is very distinctive and much different from Bakeler's. This is easily evident on the page in question by examining them with the Bakeler in the upper left from *The Phantom* Panel by G. B. Squires, who incidentally was a two-victory pilot during World War I.

Keep up the great work. I might suggest that you consider to publish an article, if not a list, most of the *Black Alpha* covers for over 30 years, and was a superb mission artist.

Sincerely,
George H.

Dear George H.:

Thank you for your letter. Several other readers have also noted this misattribution, so we would like to set the record straight. The drawings in question are by John Fleming Gould and not by Frederick Bakeler. His good, plain and simple.

It is a pleasure to know that there are dedicated readers such as yourself contributing to the historical accuracy of this magazine. We would like to encourage all of our readers to point out errors, so that we may offer corrections to future issues of *Illustration*.

Dear Dan,

I just returned from a recent trip to New York with your 20th issue in my hand, and wanted to share my thoughts with you. I am surprised that I have not run into your magazine before! Most of my circles in Toronto are also amazed that it exists and is available. As you can see, I am a new subscriber, and I grabbed most of your back editions as well.

First of all, I'd like to compliment you on the brilliant job you are doing on every aspect of this publication. As a former publisher who has produced many art books, I am still impressed by the outstanding design and layout, the relevance of the editorial content, as well as the excellent quality of the color separation, printing, and the coated stock. Finally, someone is giving long-overdue recognition to these illustrators, Kubota, and keep up this excellent work!

Best regards,
Peter

Dear Peter:

Thank you for your comment! Whether you wish to subscribe magazine or for our site, it is impossible for us to distribute *Illustration* everywhere. Please help us to spread the word by telling all of your friends about this magazine!

Dear Dan,

What a grand surprise to receive the elegant 23rd issue of *Illustration* today! I saw an issue last Friday in San Francisco at a book store, and have waited with bated breath for my copy to arrive. Your thumbnails on line were amazing, and the vast one well rewarded with this fine edition. Your letters to the editor are proof of the passion in to your quality product, and its reception by others. I was amazed to see the ping-pong of back issues, which makes me cherish my total collection of 23 issues of *Illustration*, starting with issue number one. I was delighted with the discovery of the last issue in November 2001, which I purchased from Paul Hanz, and I quickly subscribed after that. I have continued to enjoy every issue since.

I was deeply disappointed to learn of the passing of Charles G. Montgomery, Jr., and really appreciated your kind obituary. To have Charles' books to remind us of the contributions he made to the illustration industry. He was such a great supporter of your publication, with many pages of advertising and illustrations. We will miss him.

I was thrilled to see your in-depth articles on Fleischer and Roberts, with great samples of their work. I was not too surprised to see Merrill Company article and if I get in to hand see the wisdom of bringing that company and their many illustrations to our attention. I was pleased to see that such notable as Joe Benito, Freeman Elliott, and Arthur Sarnoff were contributors. BUT in particular, that my NYC friend Pete Hawley was also part of the artists' colony that worked for Merrill. Pete was great at doing illustrations for children's publications, but I had never seen this work before. In case you have forgotten, I have considerable material about Pete's life and some of his work, and I have had good intentions of writing his biography, possibly for you to look at as a short story in a future issue. I have been in contact with several former Hanna-Barbera employees who have furnished me with some of his records, and I started with my daughter a few years ago to gather some information from her.

Last and certainly not least, your page on forthcoming publications is great. I have seen the Raymond book, but not purchased it yet. The advertising page for Fleish publications is a real tip-off to the forthcoming Gary Gianni book on the Prince Valiant Saga... will see the draft that Mark Schultz was doing/produced at the recent San Francisco Museum/Comic Convention at Moscone Hall. It is a beautiful presentation, and many of us who did NOT get the Sunday Valiant page (shown on the San Francisco Chronicle), will enjoy some of the ads and good artwork that is left in the comics.

Thanks for giving me a reason to put this in type, and let's keep the information and illustrations flowing.

Lawrence M.

Dear Lawrence:

I have been aware of Peter Hawley's work for many years, and it is wonderful. I am more interested in including his work in a future issue, and I look forward to working with you to make this dream come true!

Dear Illustrators,

I only recently became aware of your fine magazine by picking up a recent copy in my local Borders store (your beautiful re-issue of Illustration #1, Wawating!) Do you have plans to reprint any of the other issues, which have been sold out? I would love to have the opportunity to buy some of the issues I have missed. I have been wanting them, but not all of the back issues are available and most of them are out of print! I am most interested in seeing some of the earlier issues, as well as the one that took them back. Please keep me on your mailing list and let me know when you plan on reprinting more of these issues.

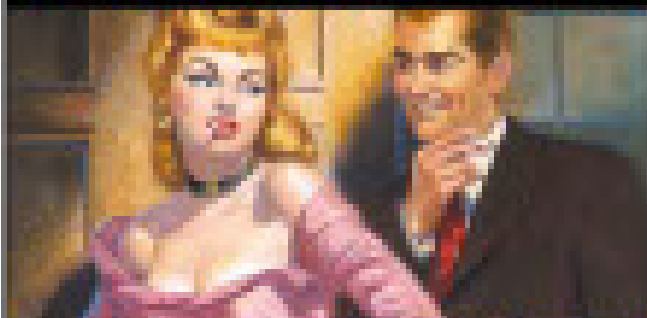
Daryl B.

Dear Daryl:

My reprint of Illustration #1 has done a great success, so I am hopeful that I can reprint issue #2 soon. The success of #1 will determine whether I can reprint ALL of the sold out issues eventually. Stay tuned! ■

STREAMLINE ILLUSTRATIONS

NAME, THREE LEO ALTHIM EXTRAORDINARY



SPECIALIZING IN ORIGINAL ART NOIR ILLUSTRATIONS FOR PULPS, PAPERBACKS AND MEN'S ADVENTURE MAGAZINES

BUY - SELL - TRADE

CALL LEO BRERETON AT
530-432-5831

EMAIL: LEO@STREAMLINE-ARTS.COLORED.NET
10 AM TO 10 PM PST, 7 DAYS
13712 DONNA WAY
PENNY VALLEY, CA 95146

ERNEST

Ernest Chiriacka

Guest of Honor



Pulpcon 35

August 3-6, 2008

Dayton, Ohio

LIMITED EDITION POSTERS

Only 250 Copies Made, and Selling Quickly!

Matte Finish on Photo-Quality Paper: Cowboy-20" x 30"; Pimp-21" x 30"

CHIRIACKA

ERNEST CHIRIACKA GUEST OF HONOR



Windy City Pulp and Paperback Convention

April 23-25, 2005
Rosemont, Illinois

Signed by the artist, including postage and handling: \$55.00 each (unsigned \$35.00 each)

Please send check or money order to:

ERNEST CHIRIACKA - 2859 East Lake of the Isles, Minneapolis, MN 55406

For more information about these posters and other paintings for sale, please email the artist at Ernest@ErnestChiriacka.com, or contact Athena Westergaard at 612-377-1061

IN MEMORIAM

BARBARA LOUISE BRADLEY

December 11, 1917 — May 1, 2008

Recognized as one of the greatest and most inspiring teachers of drawing in the country, Barbara Bradley died May 1, 2008 in California following an automobile accident. She was an award-winning illustrator, instructor, painter, and writer, as well as a loving wife, daughter, mother and grandmother. She was Director of the School of Illustration at the Academy of Art University in San Francisco for twenty-five years, and was the only Academy teacher to have a hall named after her (Bradley Hall, 540 Powell Street, San Francisco). She was one of a handful of successful females in a male-dominated profession, although she didn't consider herself a pioneer; she merely did what she loved to do.

Barbara was the only child of Grant and Jessie Preston. She was born in Los Angeles, but spent most of her childhood in San Francisco. Barbara graduated from Lowell High School in San Francisco, then attended the University of California, Berkeley, where she met her first husband, Herbert Briggs (a fellow artist) while drawing for the rally committee. Herb and Barbara studied at Art Center College of Design in Los Angeles before setting off for New York to begin their careers. Barbara was soon hired to work at the prestigious Charles H. Cooper Studio in New York City, where she achieved great success. After returning to California, Barbara continued her career as a freelance illustrator. Specializing in figure drawing, she became best-known for her depictions of children (while raising three of her own, all of whom did their stints as models for her). Her work for such clients as Bank of America, Norden, Dale, PG&E, and C&E Sugar brought her many awards.

In 1958, Barbara was invited to speak at the Academy of Art in San Francisco. She was thereafter invited to teach, and was ultimately encouraged by Academy then-president Dick Saphire to build, class-by-class, what would become the School of Illustration at the Academy of Art University. Over the next five decades, Barbara inspired generations of students to become professional "appreciators" of story, figure, gesture, character, and costume; to love color, value, and composition; and to become lifetime learners. Always attired in one of her painterly ensembles, Barbara continued to teach drawing a still her December when she formally retired at the age of 90.

Barbara also taught drawing classes and workshops at many locations throughout the United States and London, including Disney Animation Studios, Pixar and Lucas Arts. Her work is displayed in the Museum of American Illustration at the Society of Illustrators in New York and in the permanent collection of the US Air Force.

Encouraged by her second husband Neil in 2003, Bradley published the long-anticipated *Drawing People How to Portray the Human Figure* (Northlight Books). Known as a "must have book for any artist," one reviewer noted that "the information is better than any class I have taken or book I have read. It is not a book just on technique, but it teaches how to see the object. Barbara Bradley shows a road map... every artist should have this book."

Last year, Bradley received the coveted Distinguished Educator Award from the Society of Illustrators in New York. She was selected by a jury of 75 eminent illustrators and artists from all over the world, joining a prestigious list of previous winners. This was the apex in her career; she had also received numerous vocational and training awards, and in 1992 was awarded Honorary Life Membership in the San Francisco Society of Illustrators.

Barbara always said that she had two families. Her "first family" included her husband, Neil, who passed away on May 4, 2008, due to injuries suffered in the same automobile accident, and her survivors: children Lisa-Ann Briggs Divino, Glenn Briggs Andy Bradley and his wife Belle; and grandchildren Diana Divino, and Lydia Bradley. Her son-in-law Craig Divino died in 2006. Her "second family" included the hundreds of students who she taught, and from whom she learned. Today, these students can be found as close as San Francisco and as far away as Shanghai. Though Barbara would say that all of her students were notable, some who have earned national or international recognition include: Kathleen Sano, Francis Livingston, Zahed Sarder, Robert Blum, Tim Inoue, Chuck Pyle, Bob Wilton, Lisa Barrett and Melissa Marshall. Many former Bradley students were inspired to become teachers.

A long-time resident of Berkeley, California, Barbara wrote that she was happy about the choices she had made during her life, including "Choosing to raise a family rather than



Original illustration for which author's short story won the 1976

being a full-time illustrator choosing to make my kids' clothes and fancy birthday cards rather than spending time 'on the beach,' and eventually choosing to become more involved in teaching illustration than in the doing of it." When she celebrated 25 years of teaching at the Academy last December, also commemorating her 55th birthday and her six-decade career, she said it was "a wonderful event that made my choices not only inevitable, but the right ones."

The fun that Barbara's passion and enthusiasm has kindled in the hearts of artists the world over continues to burn, and will certainly be passed on for many generations to come. ■



Illustration 6

IN MEMORIAM

DAVE STEVENS

July 29, 1955 – March 11, 2008

Comic artist and illustrator Dave Stevens, perhaps best known for his character "The Rocketeer," and his marriage to PG's pin-up model Bettie Page, passed away March 11, 2008, following a long battle with leukemia.

Though I did not know Dave personally, I had the pleasure of meeting him a handful of times at comic shows over the years. To say that I was a fan would be an understatement. His sense of drama and craftsmanship was a tremendous influence on my own work, and as a young art student I spent hours admiring his drawings, trying in vain to emulate his fluid and satirical brush line. For a long time I wanted to BE Dave Stevens! There will certainly never be another one. His facile draftsmanship and lush inkling style marked Stevens as one of the preeminent talents in contemporary comics.

Born July 29, 1955, in Lynwood, California, Stevens was raised in Portland, Oregon, where he graduated from high school. Relocating to San Diego, he attended San Diego City College for two years.

In 1975, Stevens began working for Russ Manning, drawing comics for a line of Tarzan comic books published in Europe, as well as assisting Manning with the Tarzan newspaper strip. Soon after, he worked on projects for Marvel Comics (including the Star Wars comic books), and later with Manning again on the Star Wars newspaper strip.

In 1977, Dave went to work for Hanna-Barbera where he drew storyboards and layouts, many of them for the Super Friends and Goshawk cartoons. While there, he met veteran artist Doug Wildey, who became a close friend. Dave's character "Toxy" from the Rocketeer comic is based on Wildey. Stevens modeled for main character "Geeb Sevier," The Rocketeer's mad scientist. "Marvo of Hollywood" was similarly based upon real-life glamour photographer and friend Ken Marcus.

During this early freelance period, Stevens began working for Hollywood, creating advertising and concept art for movies such as *Abscise* and *Wonderland Superman II*. He also began working as a storyboard artist, notably contributing to



Raiders of the Lost Ark in 1981, and Michael Jackson's *Thriller* video in 1983.

A brief marriage to B-movie actress Bettie Stevens in the early life ended in divorce. (She kept his last name.)

Stevens' most famous and enduring creation was his strip *The Rocketeer*, first drawn as a back-up feature in the Sunday paper comic book *Pacific Comics* in 1982. *The Rocketeer* was a breakthrough for Stevens' reputation, and the profile of the story-line also opened a new genre of interest in his bondage and pin-up model

Bettie Page, whose likeness was appropriated for the strip's love interest.

Stevens' many renderings of Page eventually led to a wider rediscovery of her career, and also to a personal friendship between the artist and his muse. Though initially "lost" from the public eye, Page turned out to be alive and well, and in fact lived not far from Stevens' home in California. They met, and Dave soon became her friend—and to some degree, her benefactor. Stevens helped Page begin to realize some profits from the licensing of her image, and from the reprinting of her old photographs and films. As Stevens was quoted as saying, "It's amazing. After years of fantasizing about this woman, I'm now driving her to cash her Social Security checks."

Though *The Rocketeer* was a successful character, Stevens' meticulous drawing style was a liability in the regular production of the comic book. Eventually, he sold most of the rights to Disney for a *Rocketeer* movie, produced in 1991. Stevens served as a co-producer of the film and even appeared in a brief cameo. The film was a moderate box-office success.

Following *The Rocketeer*, Stevens produced artwork of concern for other comic books, as well as "planned art" posters, and private commissions. At the time of his death, Dave was working with Spectrum Publishing to create a book of his work, tentatively titled *A Struck with Passion—The Life and Art of Dave Stevens*.

Stevens is survived by his mother, Carolyn, and a sister, Jennie. 🍀

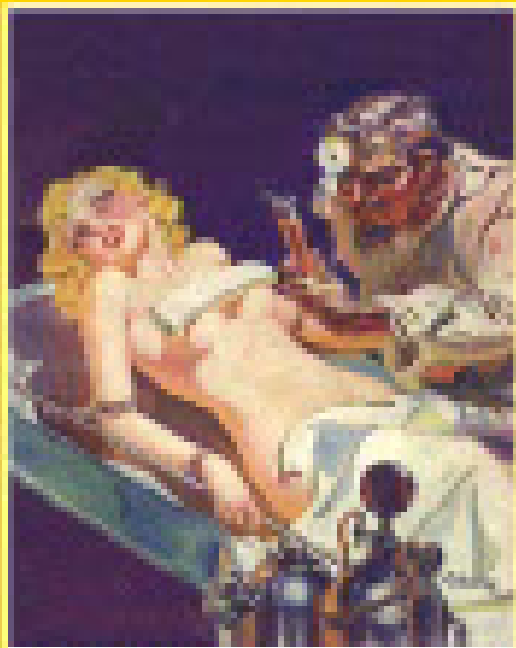
—David Conway



Illustration and © 1987. Reprinted/Recreated © 2008 by Judge Dredd

WANTED: TOP

I AM SEEKING THESE NORMAN SAUNDERS ORIGINALS!



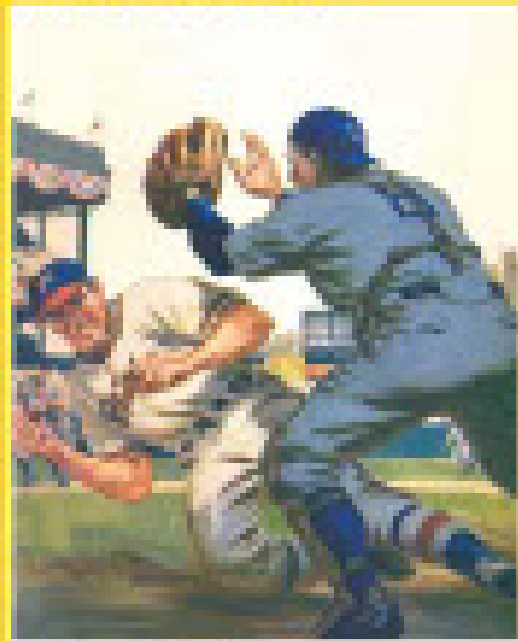
NEW MYSTERY ADVENTURES 12/35



SAUCY MOVIE TALES 4/38



TEN DETECTIVE AGES 8/41



BEST SPORTS 11/53

★ ALSO SEEKING KEY GOLDEN AGE COMICS ★

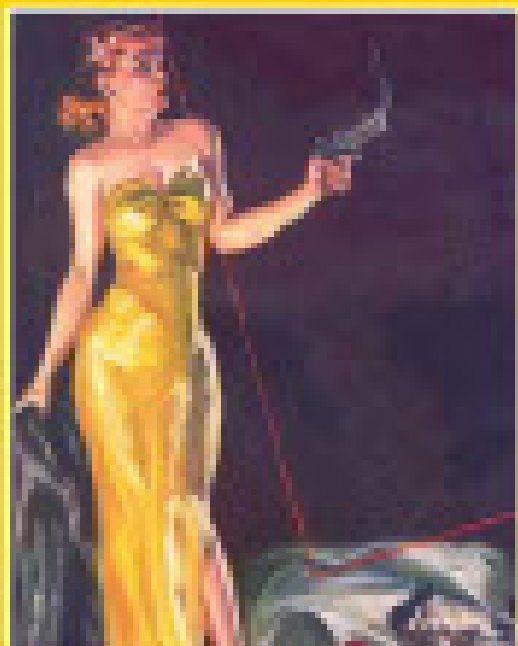
ORIGINAL COMIC BOOK ART ★ PULP AND ILLUSTRATION ART

★ WACKY PACKAGES ORIGINAL PAINTINGS ★

EMAIL ERIC ROBERTS AT: PLASTERED_PEAUTS@YAHOO.COM

DOLLAR PAID

DO YOU OWN ANY OF THESE ORIGINAL PAINTINGS?



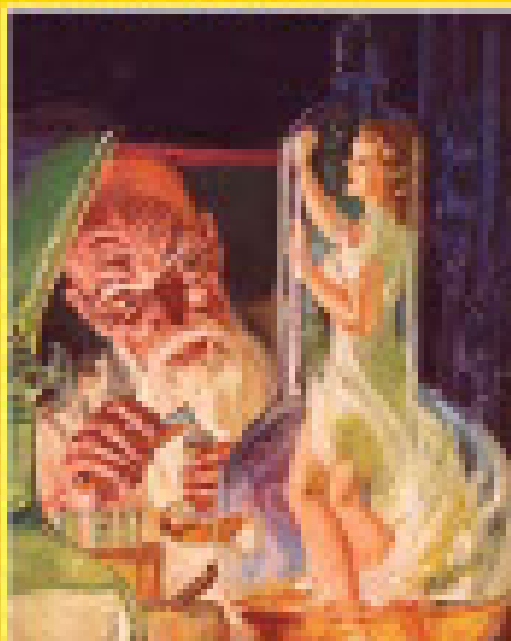
DETECTIVE BOB 2/44



MARVEL SCIENCE 5/51



WOLF DETECTIVE 10/40



A. MERRITT'S FANTASY 10/50

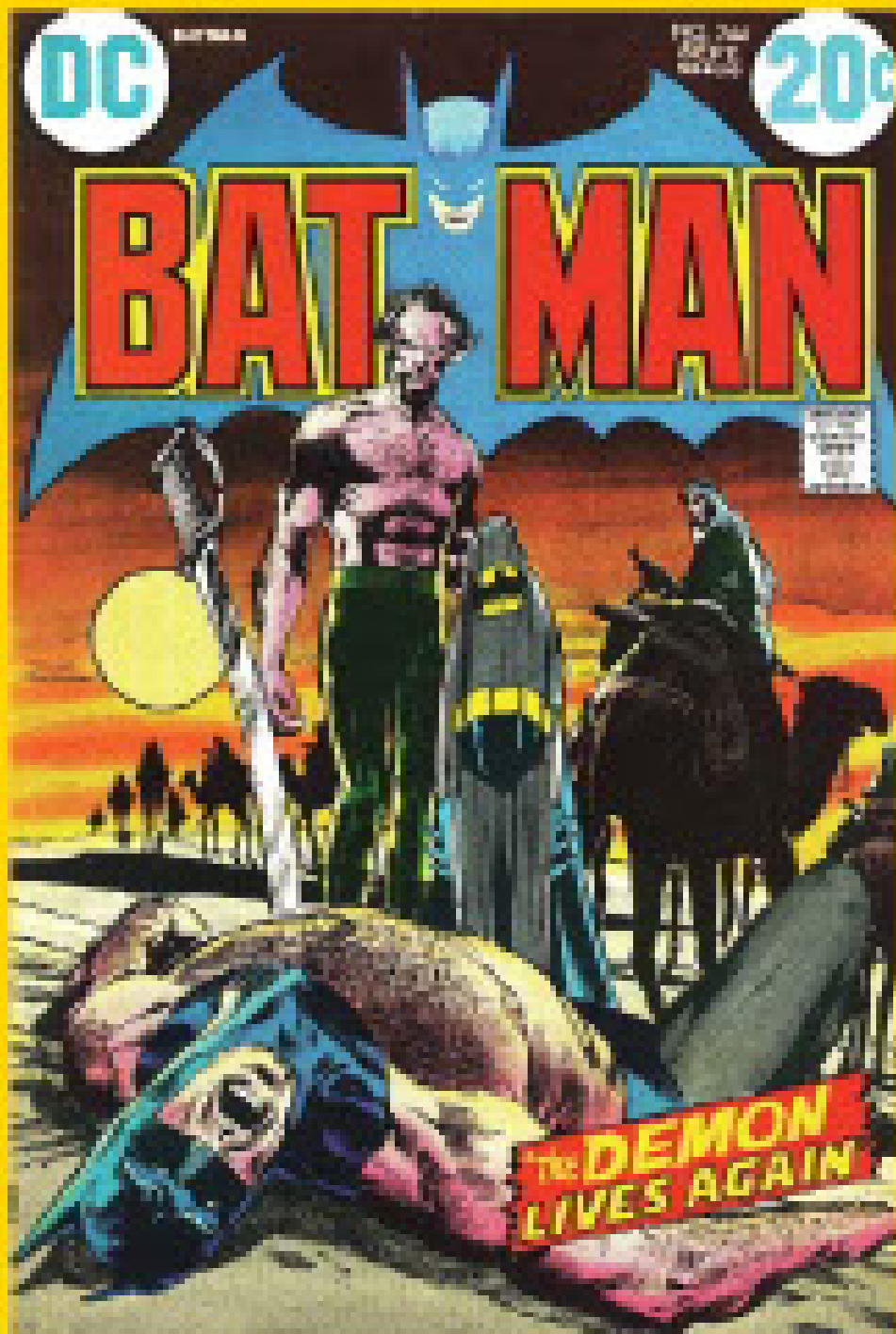
I AM ALSO SEEKING ORIGINAL PULP PAINTINGS BY: BERGEY, BRUNDAGE, DESOTO, FINLAY, PAUL, WARD, PARKHURST, SCHOMBURG, ST. JOHN

CALL ERIC ROBERTS AT: 650-814-9196

www.triks4kids.com

WANTED: TOP

I AM SEEKING CLASSIC COMIC BOOK ORIGINAL ART!



★ ALSO SEEKING KEY GOLDEN AGE COMICS ★

ORIGINAL COMIC BOOK ART ★ PULP AND ILLUSTRATION ART

★ WACKY PACKAGES ORIGINAL PAINTINGS ★

EMAIL ERIC ROBERTS AT: PLASTERED_PEAUTS@YAHOO.COM

DOLLAR PAID

DO YOU OWN ANY OF THESE ORIGINALS?



I AM ALSO SEEKING ORIGINAL COMIC ART BY: NEAL ADAMS, R. CRUMB, JACK DAVIS, DITKO, INEANTINDO, INCLELL, KIRBY, KURTZMAN, AND WALLY WOOD

CALL ERIC ROBERTS AT: 650-814-9196

www.tricks4kids.com



Illustration for "Get Ready" by 1940s Bernard Brown, *Men's Photography*, P.S. Magazine, 1942



Dean Cornwell by Charles Dana Gibson, 1912.
Copyright on page 21 & 227

DEAN CORNWELL

(1892–1960)

by David J. Hornung

During his lifetime, Dean Cornwell was recognized as one of America's best-loved and most celebrated illustrators, caricaturists, and educators. Referred to as "The Dean of Illustrators," Cornwell was a second-generation descendant of the literary-wise tradition, having studied under Harvey Dunn, who was a student of Howard Pyle. Dunn's ideas concerning dynamic composition, color theory, and story-telling left a deep mark on Dean's work. His later studies with caricelist Frank Brangwyn contributed immensely to his stylized renderings of the figure, characterized by bold outlines, a flattened picture plane, and a highly graphic approach to composition.

Dean Cornwell began his career as an illustrator in 1914, and he worked steadily until his death at sixty-eight. His art appeared regularly in popular magazines and important books written by the most outstanding authors of the day: Paul S. Buck, Lloyd Douglas, Edna Ferber, Ernest Hemingway, W. Somerset Maugham, and Owen Wilson, to name a few. His work appeared in the best magazines, titles such as *Vogue's* *Illustrated*, *Condé Nast's* *Illustrated*, *Good Housekeeping*, and *The American Magazine*. He produced posters for the war effort, and advertisements for national brands such as *Palmolive*, *Nagano*, *Coca-Cola*, *General Motors*, *Pyralis*, *Lafayette*, and many others. As a fine artist, he painted more than twenty murals for public and private institutions, including the Los Angeles Public Library, and the Warwick Hotel. His paintings have been exhibited in the Whitney Museum of American Art, the Pennsylvania Academy of the Fine Arts, the Chicago Art Institute, and the National Academy of Design. He taught and lectured at the Art Students League in New York City and at museums and art societies throughout the United States. Illustrator James Montgomery Flagg paid him a great tribute when he said, "Cornwell is the illustrator par excellence—his work is approached by few and outtopped by none. . . . He is a true artist."

THE LIFE OF AN ILLUSTRATOR

Dean Cornwell was born on March 3, 1892, in Louisville, Kentucky, the son of Margaret Wickliffe Dean and Charles L. Cornwell. His ancestors were among the earliest settlers in Kentucky, and Cornwell was tremendously proud of his pioneer heritage. His deep interest in early-American history was reflected in his work throughout his lifetime.

Dean's father Charles Cornwell was a civil engineer, and consequently drawing boards, paper, pens, and books were readily available in the Cornwell household. It seems possible that his father's meticulous mechanical renderings influenced Dean's own basic draftsmanship which displays great interest in detail and mechanical precision. Also of assistance to the budding artist was the fact that both of his parents had some artistic ability, and they heartily encouraged his early efforts at composition and perspective. His mother also taught him how to identify and draw plants and trees.

Cornwell grew up in an old brick house overlooking the Ford, beyond which was the K & I railroad track, and the Louisville and Portland Canal. As a boy, Dean suffered from severe headaches, and was often unable to concentrate on schoolwork or studying. He spent long hours on the riverbank watching the riverboat traffic. In 1913, Cornwell wrote in an autobiographical sketch "I ran wild on the river banks, hovering increasingly interested in boats and streamers." The steamboats were a source of fascination and inspiration to him throughout his life. One of Cornwell's earliest surviving drawings is a highly detailed sketch of the Tall City, an old steamer that passed along the canal river a week.

In grade school, Cornwell enjoyed his drawing class almost to the exclusion of everything else. "As I think back now, the drawing lessons in grade school contained almost all of the principles upon which I draw, and these are the principles I try to impart to my students today."



Illustration by "From the Lake Side View" by Howard Chandler Christy, *Illustration*, 1901 (oil on canvas, 100 x 60 cm)

Cornwell attended Manual Training High School and especially loved the machine shop and foundry, but he had little success as a student. "I drew in the margins of all of my books, but paid little attention to what was written on the pages. I was probably not kicked out of school simply because I drew cartoons for the school pages, and placed the cartoon in the corners."

While still in his teens, young Cornwell won first prize in an art contest and received \$1 for his first published drawing, *The Sand Pile*, which depicted a baseball battle between two groups of small boys. The drawing appeared on the children's page of *The Courier Journal* newspaper.

Throughout his teens, Cornwell's drawings were and he eventually abandoned all hope for an art career. Having played the violin since his youth, he joined the union as a professional musician, and tried to come to terms with his physical handicap. When he was eighteen, however, a young eye doctor came to Louisville, examined his eyes, and fitted him with glasses. For the first time in his life, Drew could see clearly. Artistically rejuvenated, he began working for the *Louisville Herald*, drawing cartoons of visiting musical stars, and other assignments. He was more than satisfied with his pay—two tickets to the museum—but his principal interest was seeing his artwork in print. Cornwell's efforts were eventually rewarded and he was promoted to full member of the *Herald*'s

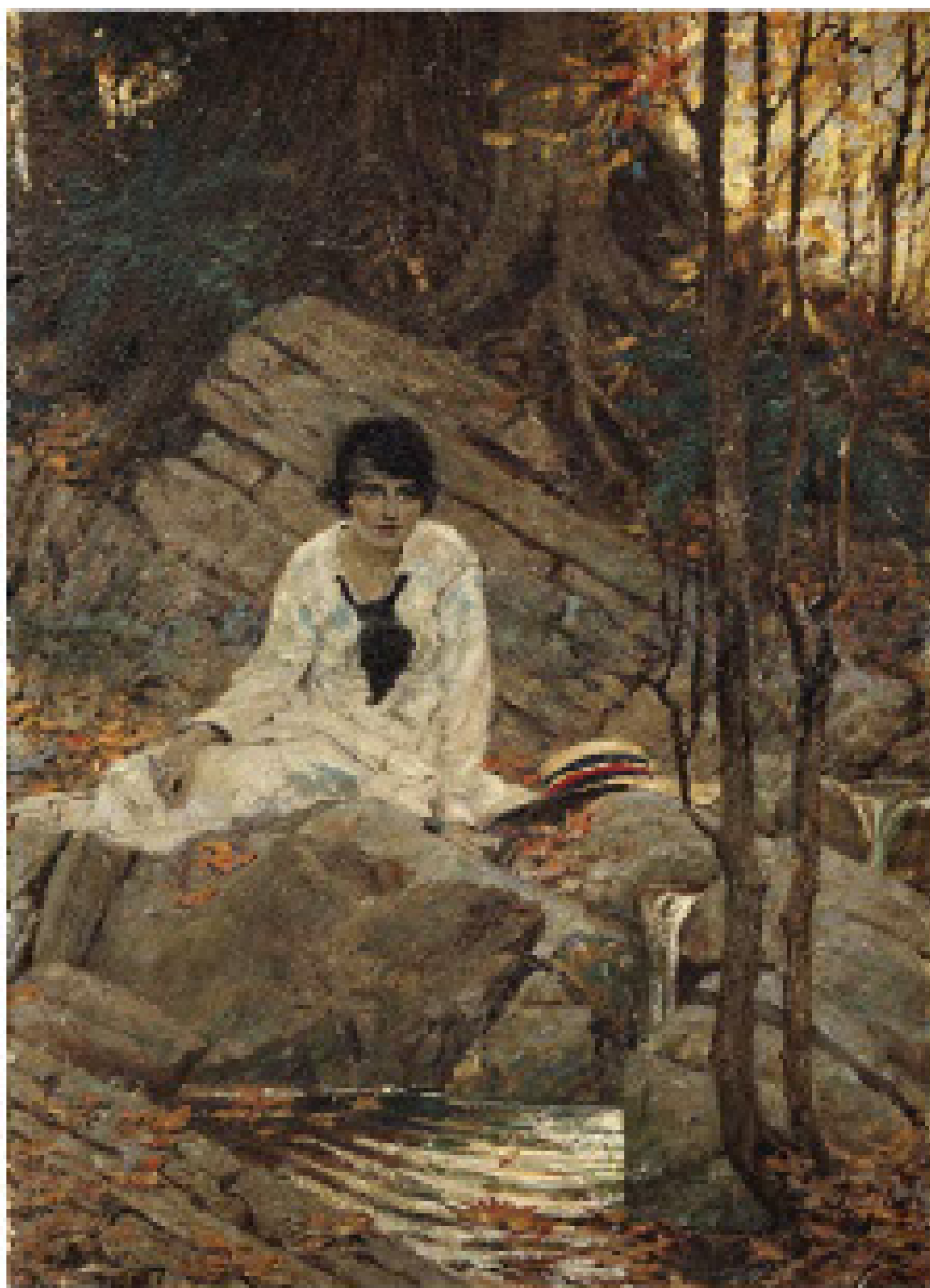
staff. His pay was \$80 per week, a very respectable salary for a young man of eighteen.

During the summers, Cornwell continued playing the violin at nearby mountain resorts. But the enterprising spirit he further supplemented his income by entering the wholesale ice cream business, an endeavor that had always appealed to him since, as a child, he possessed an ice cream factory on his way to and from school every day.

During the years that Cornwell worked for the local Louisville papers, his heroes were two senior members of the staff—Myrtle King and Fontaine Fox. Fox left Louisville to become a successful Chicago journalist and, in 1911, at the age of 15, Cornwell followed in his hero's footsteps and left his Chicago to work at *The Chicago American* and *The Chicago Tribune*.

Once in Chicago, Cornwell enrolled in a course at the Art Institute, but attended classes only sporadically. Too restless for the rigors of a formal education, Cornwell abandoned his plan for an art education and returned to newspaper work.

Possessed with a fierce work ethic, Cornwell typically worked an average of seventeen hours a day, seven days a week. In addition to his newspaper assignments, he would supplement his income by printing wooden signs for local merchants, painting scenery for window displays at Marshall Field's, and drawing cartoons.



Andrii Hromak, *With a Hat like I Did*, 2017. Oil on canvas, 83 x 106 cm



Illustration, 1900. Oil on board 14 3/8 x 12"

In the Tribune, Corwell had the opportunity to meet many successful illustrators from New York. In his eyes, recognition as a New York illustrator represented the pinnacle of success, and a career as a New York illustrator became his new goal. He was soon hired by Ray Long, editor at *Esquire* magazine, who gave him his first magazine commission for three illustrations in the November 1914 issue.

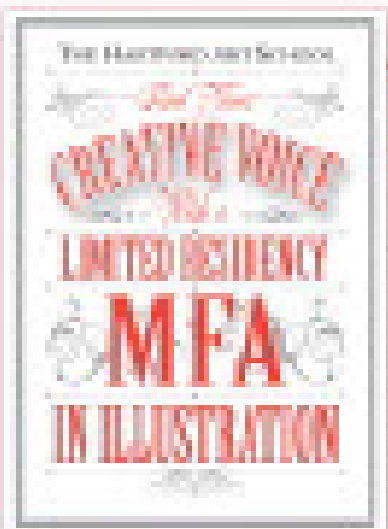
In 1915, he moved to New York to study at the Art Students' League. There he met Harvey Dunn, who became his mentor and introduced him to the philosopher of Howard Pyle, with whom Dunn had studied. Pyle, founder of the Brandywine School of Illustration, inspired his students with idealism and a sense of mission in artistic creation. The list of Pyle's students includes some of America's most important illustrators: N. C. Wyeth, Frank E. Schoonover, Philip R. Goodwin, Manfred Parrish, Thomas D'Arcy, and Louis William Smith.

Dunn retained young Corwell's portfolio and invited him to participate in the three-month summer course that he and Charles Chapman were to conduct in Locust, New Jersey. In his classes in Locust, Dunn tried to instill in his pupils the idealism and artistic principles of the Brandywine School. Dunn and Chapman taught in an old Civil War mansion. Each student paid fifteen dollars each month for tuition, and five dollars a month for rent. The students lived in the mansion, cooked their own meals, did their own laundry, and purchased their art supplies at cost from Dunn and Chapman. Corwell was later to recall: "I gratefully

look back on the time when I was privileged to sit at Harvey Dunn's feet. He taught art and illustration as one discipline; he taught it as a religion."

Corwell absorbed both Dunn's philosophy of painting and his material techniques. He studied the effect of light in determining form, and the importance of tonal values and composition. Corwell's illustrations after his time with Dunn were total paintings that expressed mood by means of dramatic use of light. Many of Dunn's students were amazed by the rapid transformation of Corwell's work. Charles Andre once questioned Dunn as to how Corwell so rapidly assimilated Dunn's techniques. Dunn replied that Corwell was already an accomplished artist when he joined the classes, and therefore only needed to be shown the way.

In 1916, Corwell completed his first post-Dunn commission, the illustrations for "Black Maggie's Old Man" by Jack Lait. Corwell completed these illustrations with a new authority and sense of touch. The pair proved to be one of Corwell's most successful so far. He completed commissions to illustrate five short stories for *Redbook*, and then received his first commission for a serialized novel, "A Man's Man" by Bruce R. Reynolds, which ran from August, 1916, until February, 1917. The serial was a tremendous success, and readers from all over the United States looked forward to the next installment from the team of Reynolds and Corwell. From November, 1917, to August, 1918, "The Valley of the Giants," written by Reynolds and illustrated by Corwell, was published serially by *Redbook*.



This prestigious program, which is offered by the Hartford Art School (HAS) at the University of Hartford, is designed for active professional illustrators seeking stimulation and an infusion of ideas, illustrators/graphic designers looking to enhance their illustrative skills, and those seeking an advanced degree for a career in education.

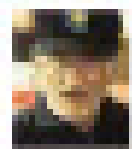
You will work closely with leading illustrators. It is the only limited-residency MFA program in the country dedicated exclusively to illustrators. All the while you will be able to maintain your current professional and personal commitments.

Students will learn to "initiate their own assignments as well as pitch and develop their entrepreneurial skills in marketing and promotion."

Students will benefit immensely by studying alongside other intensely motivated and highly talented artists, who share their commitment to the field of illustration.

You can get your Masters of Fine Arts (MFA) while working and living your already busy life. We stress personal growth and help our students to find their distinct creative voice through challenging work, exposure and the exceptional student-teacher relationships.

There is NOOT JOB SECURITY after 2014!



This program was conceived and developed by former faculty member and artist, educator and illustrator, Mary Tolman. Mary has over 30 years of teaching experience including over 20 years of managing and teaching excellent, on-line history graduate programs in U.S. History and awarded the prestigious Distinguished Educator for Life Award by the Society of Historians.

Our faculty of exceptional illustrators and educators include:

- David Anderson '11
- Ann Garrison '11
- Alan "Bobby" Carter '11
- Lee Corbett
- Michael St. Jacques
- Walter Lewis '11
- Scott Lewis '11
- Greg Katsopris
- Debra Miller '11
- C.P. Taylor '11
- David Palmer '11
- Jeff Weaver '11
- Chris Spiller '11
- Henry Rubin '11
- Bill Thomson '11
- Murray Tolman '11
- Jean Tully '11



For better information or to see a full schedule and complete program contact:
David Tolman at Mary Tolman
 at DTOLMAN@hartford.edu

Hartford School of the
University of Hartford
 200 Bloomfield Avenue
 West Hartford, CT 06117

www.hartfordillustrationsmfa.org

©2014 HAS. THE UNIVERSITY OF HARTFORD IS AN EQUAL OPPORTUNITY AND AFFIRMATIVE ACTION INSTITUTION.

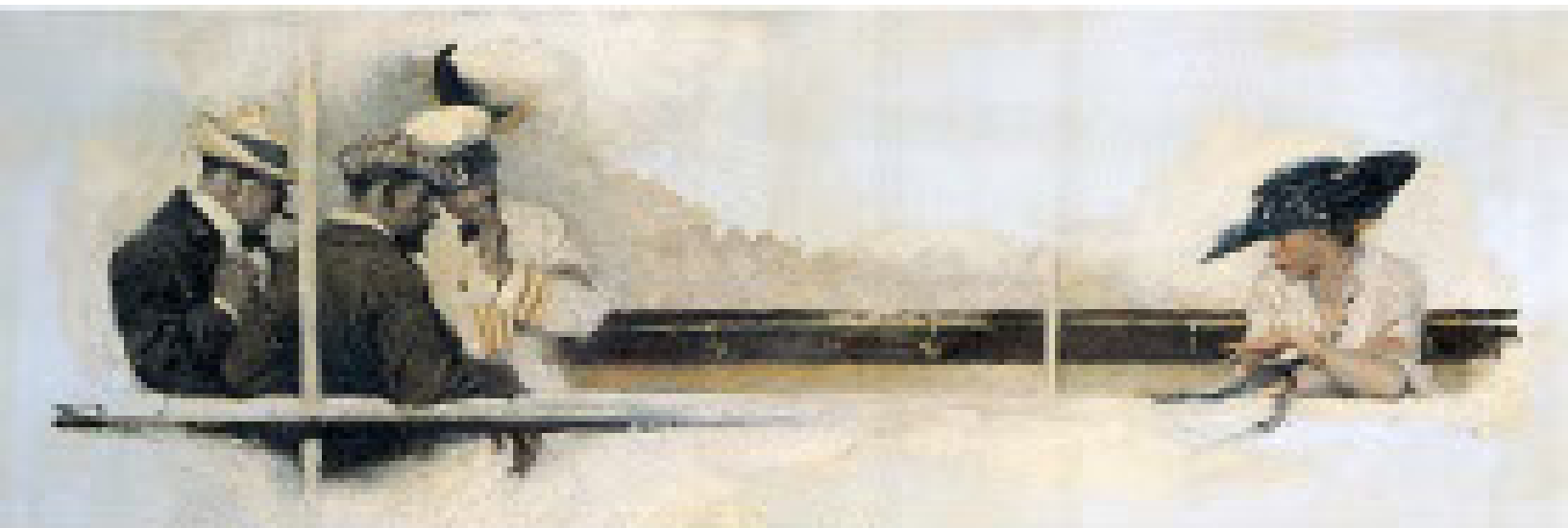


Illustration for "Remembrance of Love" by John Flaxbury/Wilson, Bullfinch, 1916. Oil on canvas, 18 x 14"



Illustration for "One of the Breasts" by John Flaxbury/Wilson, Bullfinch, 1916. Oil on canvas, 18 x 14"



Illustration for "The Little 'Tender Boat' Story" by Peter H. Ryan, *Compendium*, 1922. Illustration, 18" x 14"



Illustration for "The Mechanical Girl" by Peter H. Ryan, *Compendium*, 1922. Oil on canvas, 18" x 14"





Illustration for "The Man of Galilee" by Howard Chandler Christy, *Illustration*, 1884, 88 or 89, 88 + 89

From 1876 through the mid-1890s, Cornwell's illustrations appeared in many of the most popular magazines of the day. Cornwell's illustrations of short stories, poems, and serialized novels appeared in *Conspicuous*, *Waver's Conversational*, *Good Housekeeping*, *Harper's Bazar*, and others.

In the mid-1880s he toured the Middle East, photographing and sketching, ultimately using the material as reference for his illustrations for "The Man of Galilee" and "The City of the Great King," which were serialized in *Good Housekeeping* magazine and later published as hardcover books. Cornwell remarked years later that the quality of the sunlight of that area of the world was like no other, and even oil paint taken straight from the tube could not match the brilliance of the colors he had seen there.

Cornwell illustrated numerous stories of love and adventure set in romantic and exotic lands, and on the high seas. These stories featured the excitement of the American West, the intrepid of the Orient, and the mysteries of the Mediterranean and Middle East.

When Cornwell returned to Chicago for a visit in 1878, he had already achieved success as a New York illustrator. While

visiting his old friend at The Chicago Tribune, he met Mildred Kirkham, an editorial assistant, and in September of the same year he and Mildred were married. Cornwell chose Colorado for their honeymoon, for he was fascinated by the American West and lived outdoor life. Mildred, quite to the contrary, found little pleasure in camping and outdoor life, so before long the young couple returned to New York to a studio apartment on Broadway.

The Cornwells' marriage was difficult from the very start. The Kirkhams were a prosperous middle-class family, and were not very pleased at all at the prospect of an artist as their son-in-law. Mildred's father, George Kirkham, was a retired businessman whose company had installed the incandescent lights at the 1893 Columbian World's Fair Exposition in Chicago. Mildred's maternal grandmother had been a leader in the women's suffrage movement and the Woman's Christian Temperance Union, and Mildred shared her views on women's rights and opposition to the consumption of alcohol. Her disapproval of drinking brought an additional element of discord to the marriage, for Cornwell thoroughly enjoyed drinking in the convivial company of his fellow artists.



Illustration for *The Bible* by Gustav Dreyfus, 1907. Oil on canvas, 28 x 40"



Illustration for *The Sacred Pool* by Rudolf Schickel. Engraving on paper, 1894-95 or earlier, 11 x 16"



Illustration for "Kumari" by Ezzat Samir, *Jeune Femme*, 1948, oil on canvas, 18 x 24.5"

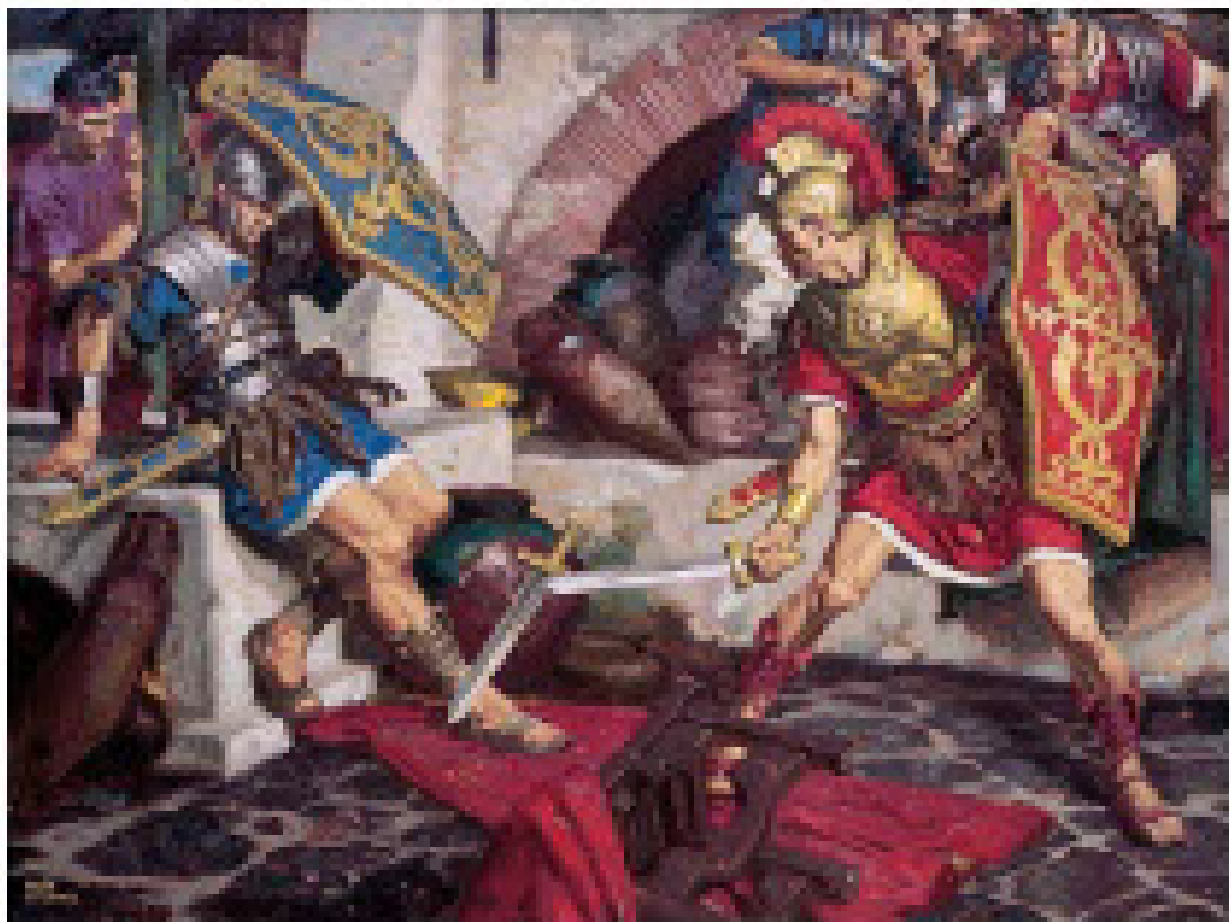


Illustration for "The Holy Day" by G. Douglas, 1971, oil on canvas, 66 x 104.5"



MICHELANGELO: ST. JOHN THE EVANGELIST
1504-1506, OIL ON PANEL, 111 x 158 CM



Carlson sketch: Pencil and red wash on vellum, 20 1/2 x 18"



Head study: Oil on parchment, 20 1/2 x 18"



Key illustration, circa 1880-85 on canvas, 18 x 24"



Illustration for "What of the Brethren?" by Felix Frankfurter, *Commonwealth*, January 1935, 24 (re verso, 24 x 28")



Illustration by "The Desert Rider" by L.M. Hall, *Compendium Scribæ*, 1911, *Illustration*, 151-152

Despite these differences, the Cornwells brought two children into the fold: a son, Kirkham, born in 1910, and a daughter, Patricia, born in 1912. Italy was in their marriage. Dean Cornwell began a series of extramarital romances, setting the pattern for their subsequent married life. Mildred would return to her family periodically and would remain in Evanston until her husband begged for forgiveness and reconciliation in return to New Park. From 1915 until the time of his death, Dean and Mildred lived separately but were never divorced. Cornwell continued to support his wife and family in the manner they had become accustomed to. Son Kirkham attended *Geometria* and *Harvard*, and daughter Patricia attended *Chicago* and *Vassar*.

Throughout his career, Cornwell worked seven days a week. His major forms of relaxation were playing his cornet and the occasional automobile drive. In contrast to his father's enjoyment of luxury, Dean Cornwell was frugal in his personal

habits and was known to travel to Brooklyn by subway to save a few cents on a tube of paint. Although Cornwell completely devoted his life to his work he was far from a recluse. He was very active in many professional organizations, such as the National Arts Club, the Society of Illustrators, the Society of Mental Patients, and the Century Association. He was a sociable man who enjoyed travel, and the occasional romance.

From 1918 to 1927 Cornwell painted in the style that established his reputation as *The Dean of Illustration*. In a 1933 article entitled, "Dean Cornwell: A Painter Who Illustrates and an Illustrator Who Paints," James Montgomery Flagg said tribute to Cornwell: "The illustration par excellence. His work is approached by fire and surpassed by none. He is the most sought-after illustrator of the day. He can convert the most mundane of scenery with poetry and romance and transform a commonplace setting into an Arabian Nights' adventure. His secret? He is a born artist."

Cornwell firmly believed in the integrity of his profession as an illustrator and advised: "Unless you consider illustrators so low a point as to be worth every last ounce of your strength and effort—don't be an illustrator." He recognized that the illustrator had a special task before him: "An important difference between a fine artist and an illustrator is that the former goes through life painting the things that he sees before him, the things that appeal to him, while the latter is forced to paint something that neither he nor anyone else has ever seen, and make it appear real. The true measure of an illustrator is his ability to take a subject about which he may have neither interest nor information, tackle it with everything he's got, and make the finished picture look like the consummation of his life's ambition."

THE MURALIST

At one point Hearst Publications offered Cornwell a long-term contract for \$100,000, which he quickly turned down—reasoning that in order to attain artistic immortality he needed to concentrate his efforts on the most permanent and noble form of mural painting. In 1927 he entered and won a competition to paint a series of murals for the Los Angeles Public Library. With no spare time enough to work on the project, Cornwell contacted Frank Brangwyn in England, with whom he had previously apprenticed, who invited him to use his studio in London. The mural, consisting of over 300 figures, took close to five years to complete, and cost Cornwell well over the \$50,000 he had originally received.

Thomas Nagre reported in the February 26, 1915 edition of the *New York Herald Tribune* following an interview with Henry Cornwell upon his completion of the Los Angeles Public Library Mural: "The theory that modern artists are practical men of the world who handle their wares with the shrewdness of a trader on the floor of the stock exchange received a jolt today when Dean Cornwell confided to this reporter that he had not profited a penny on the five years of labor he put into completing the largest set of murals ever put on canvas, for the new Los Angeles Public Library at a contract price of \$50,000.

"Cornwell stated that the money he received covered most of the cost of the



Illustration: The Coronation from *Mural*, Thomas New York Herald, 1915



Architectural drawing for a scene in *The Raleigh House* novel, *Harvard New York States*, 1881

materials, transportation and other expenses, but the labor had to be written off in personal satisfaction and love of art.

Mr. Carmell thought he had put over a stroke of good business when, based on his sketches and bid, he won the contract in June, 1917. He gladly set about painting four murals 40-foot square, and eight minor murals 20-foot high, containing over 500 figures, each one four times the size of an ordinary man. He estimated the job would take for full five years abroad, and planned to do it in America. There was no money, so far as he could see, a \$1,000,000 would not cover all expenses and offer him a reasonable return for his labor.

The first difficulty arose when New York failed to provide a studio large enough for the canvases. Mr. Carmell was forced to go to London, where he rented a studio from Frank Rausseyns, England's most famous mural painter.

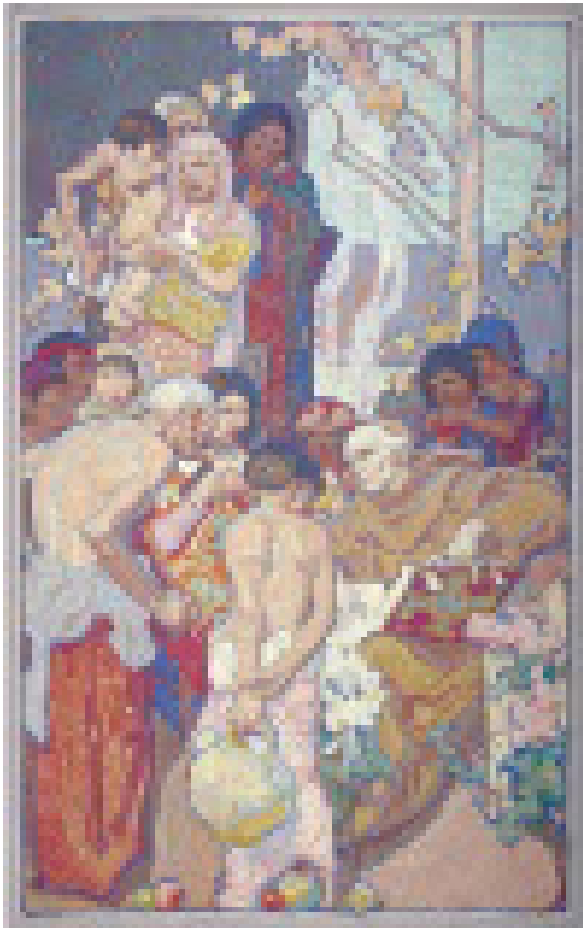
Then he had to return to New York in search of models for a clapper ship and the gold mining period, and make a search of Indians.

First he made cartoons seven feet square. These were photographed and projected on the large canvases where they were sketched in charcoal. Smaller projections were painted in the blue and gold color scheme, and then the process was repeated again and again as the artist painstakingly realized these conceptions of his ideas.

When the canvas of mystery he passed to reproduce his upward by doing magazine illustrations such as that made him famous.

"For ten years I didn't even have an hour of restful sleep," he said. "I know I shouldn't do it, but I always worry until a job is finished. Usually it is two weeks, this time it was five years."

Finally in 1921, he was ready to paint the large canvases and he again returned to the United States and set out for Los Angeles with his trainload of materials. Once more the problem of finding a studio arose, but this time it was the cinema producers who came to his assistance. A studio had been built for the special purpose of producing scenery and backdrops for large musical stages,



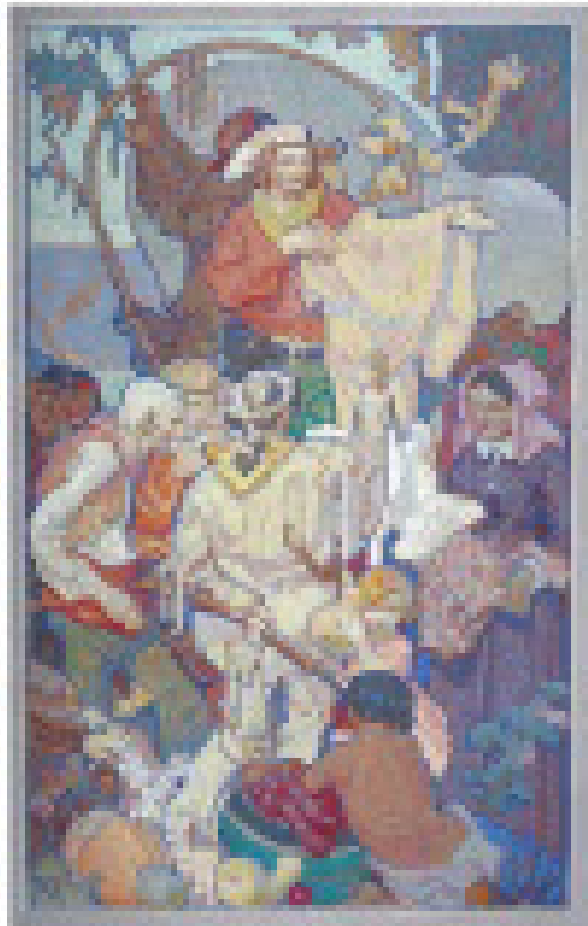
Meditation - Father and Son, artwork for sale, Los Angeles Public Library, circa 1988, \$9.99 in stock, 30 x 40"



Earth - Fall in the Snow, artwork for sale, Los Angeles Public Library, circa 1987, \$9.99 in stock, 30 x 40"



Sea - Blue and Yellow, artwork for sale, Los Angeles Public Library, circa 1987, \$9.99 in stock, 30 x 40"



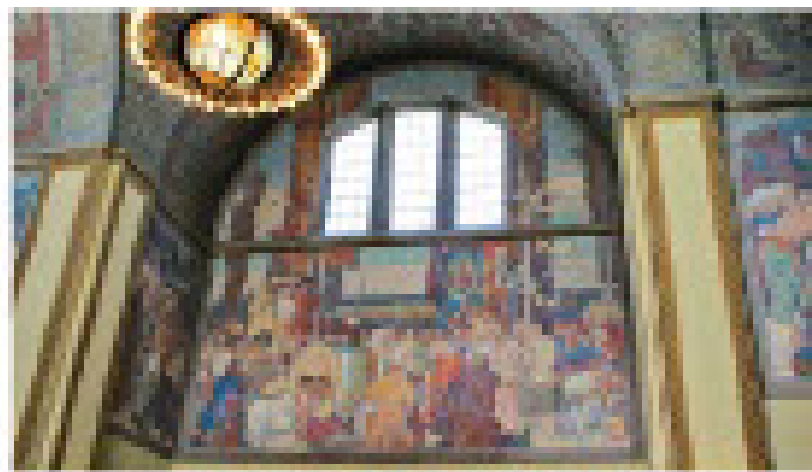
Compass - Green and Blue, artwork for sale, Los Angeles Public Library, circa 1987, \$9.99 in stock, 30 x 40"

and had been abandoned when the depression laid its heavy hand upon the country.

"In the end, everyone was satisfied, except some of the artists who didn't get the job," Cornwell said, "and I felt like every artist who wants to do something in the way of a public utility. I nearly lost my shirt doing it, but the satisfaction of creating these grand figures, and the realization that countless thousands of people will see them and enjoy them made up for it all."

One of Cornwell's largest and most time-consuming commissions was *Telephone Men and Women at Work*, a mural for the New England Telephone and Telegraph Company. This mural, which required almost five years of labor, depicts three groups of telephone people at work: the pioneers, the telephone men and women of the present, and heroic men and women in times of great emergency. Cornwell was paid \$68,000 for the mural—the canvas alone cost over \$14,000. Cornwell rented space in a large area above Grand Central Station and painted the mural in 30 six-foot sections.

Cornwell accepted the financial limitations of mural painting, saying that "Those who expect to get rich from mural painting will be sadly disillusioned. No mural I've ever painted has paid me anywhere near the amount that comes in from my illustrations work for books and magazines. In fact, the muralist is fortunate when clients represent and care a good living from it. It does lead to the building of a permanent reputation, and your work is on display for scores—possibly



Telephone Men and Women at Work, 1917

hundreds—of yards. No magazine illustration ever lives beyond the moment."

Cornwell went on to paint dozens of murals for government buildings, hotels, corporations and airlines. His murals in the Los Angeles Library, General Motors Building, New York World's Fair, Lincoln Memorial, Hotel Warwick and Radio City Music Hall—to name a few—have been seen by millions and, through reproduction, countless more. From 1933 to 1936 he served as president of the Mural Painters Society.



The Pinky Sweater
Dean Cornwell
Oil on canvas, 12" x 10", 1912



Corner of My Studio
Dean Cornwell
Oil on canvas, 12" x 10", 1911

The Rodney Street Gallery

1616 N. Rodney Street - Studio # 2

Wilmington, DE 19806

Ph 301-654-0125

Fax 301-594-0890

Reservations available for THE WOHLSEN COLLECTION

rodneystreet.com

howardrodneystreet.com



Advertising illustration by Christy/Christy Corporation, 1943. Oil on canvas, 21 x 27"



1942 poster, circa 1944.

Dr. Illustration

WORLD WAR TWO AND BEYOND

When America entered WWII in 1941, it was inevitable that Christy's brush would be requisitioned for painting, illustrating men and machines in combat. The initial demand came from large corporations that had turned from the selling of merchandise to the selling of war. Fisher Body was contracted with Christy for a long series of paintings to run concurrently in fourteen different magazines.

"For all of those Fisher Body jobs," explained Christy, "my illustrations had to be designed in such a way as to permit cropping on any or all sides, in order to accommodate themselves to the varied page requirements of the magazines in which they were to appear."

All war pictures needed to be approved by the War or Navy Department, both of which, ironically enough, sometimes were reluctant to give the artist the information he needed to make his illustrations technically accurate. When war and combat designs were limited, the pictures would not get approval if it was correct in all details. In many cases a draw-



Advertising Illustration for Coca-Cola, 1944, Oil on canvas

ing actually had to be studied to get the Department's approval. Oftentimes Cornwell had to rely on news photographs and documentary films to gather details for his war paintings.

For assignments of this kind, research consumed a great deal of the artist's time, but of course Cornwell was to become legendary for his painstaking research, and for the preparation he put into his paintings.

After his preliminary studies had been completed and a comprehensive sketch or color had been accepted by the client, the process of completing a painting progressed quickly. First a photostat, small enough to go into a projecting lantern, was made of the comprehensive. This image was projected directly onto a canvas and the outlines were drawn with either black indelible pencil, red pencil, or sanguine chalk.

After the outlines had been transferred to the canvas, Cornwell would make an underpainting with egg tempera, transparent without white. The colors would merely hint at those to appear in the final rendering in oil, and the whole underpainting would be in a very high value key. The primary

purpose of the underpainting was to establish the final design in that, flexible tempera medium so that there would be no major experimentation with the final painting. The medium was applied in thin layers, which could be washed off, or even drawn over if necessary to achieve the final design.

From the early 1920s through the mid-1950s, Dean Cornwell illustrations appeared in magazines and on posters illustrating advertising copy for hundreds of products, including Kellogg's cereal, Coca-Cola, Goodie's tires, Borden, Scripps-Howard newspapers, and Seagram's whisky. During the 1930s, maps and calendars illustrated by Cornwell hung in homes, offices, businesses, and schools across the United States. For most of the Golden Age of Illustration, Dean Cornwell was known as "The Dean of Illustrators," with the accompanying celebrity comparable to movie stars and television personalities today.

Throughout his career Cornwell worked in full color, although for many years his illustrations were reproduced in black and white, monochrome, or with a very limited color



Illustration for "The Red Head" by G. Schindler, *March International*, February 1933-34 on pages 28 & 29

palette. These restrictions were due to the limitations of full-color printing in the 1920s. On the occasion of a 1968 retrospective of Currier's illustrations, Norman Koss wrote: "The accurate work his values that when these were reproduced in limited colors, or even black and white, the projection of the original color conception and execution did not disappear on the printed page."

Currier was an absolute master of composition. He firmly believed in careful preparation of his work through preliminary drawings and color sketches. Early on in his career he used extensive and often elaborate thumbnail sketches to solve the basic problems of composition and color value. Currier based his compositions upon abstract patterns of light and dark. He taught and followed the tenet: "The lightest light in the shadow is darker than the darkest dark in the light."

Currier worked almost exclusively in oil throughout his career as an illustrator and mural painter, but he did not recommend this medium to aspiring illustrators. It is not suited, he pointed out, to the type of work editors were increasingly demanding. For one thing, oil lacks the wide range of values and brilliance of watercolors, particularly the powerful and lucid colors. When Howard Pyle introduced oil painting as an illustration medium at the turn of the century, a colored picture

in a magazine was highly prized. The original was reproduced with loving care on a flat-bed press; it was a work of art. In the heyday of mass publishing, color values came from every page. Editors try to see-to-it that each color with its own face appears and holds colors. Action must be frozen; pictures must be imbued with color. On cheap paper, run through multi-machine presses, a picture printed with brilliant and fine lines stands the best chance of showing down the competition. The result is as transient as a newspaper.

Currier was the spokesman for the American illustrator who had witnessed the transformation of the world of communications and entertainment through color reproduction, motion pictures and television, and was trying to find a meaningful role in a world transformed by technology. He believed that the illustrator must remain independent of the camera. By the 1940s, many artists were relying heavily on photography, procuring a photograph and tracing the resulting image. Currier strongly rejected this method, for he felt that the creativity involved was that of the photographer rather than the painter.

Currier felt that the camera had a place in illustration but should be relegated to the documentation of facts and details: "The greatest thing about a photograph should be the story."

THE EPIC ADVENTURE...
THE INCREDIBLE ILLUSTRATIONS...
the Complete Edition to *King of the*

KING, of the KHYBER RIFLES

For nine consecutive issues, from May 1916 to January 1917, Talbot Mansy's epic eastern adventure delighted fans of the pulp *Everybody's Magazine*. Even more amazing was the eye-catching volume of stunning illustrations by pen & ink master Joseph Clement Coll. Collected here in facsimile form, scanned right from the original pages, is the complete story.



No editing or reset text. See it as it first appeared!
EXCLUSIVE LIMITED EDITION, COMING FALL 2008.

The most profusely illustrated story of Coll's career, true to the original. Additional J.C. Coll pen & ink masterpieces, thought to be unpublished &

Limited Edition Pre-release Special \$75 (plus shipping Oct. 1, 2008)

1581 Glen Erin Drive, Suite 1408, Mississauga, ON, Canada L4R 3B9. Write by airmail.
905.826.7573 www.girasolcollectibles.com info@girasolcollectibles.com

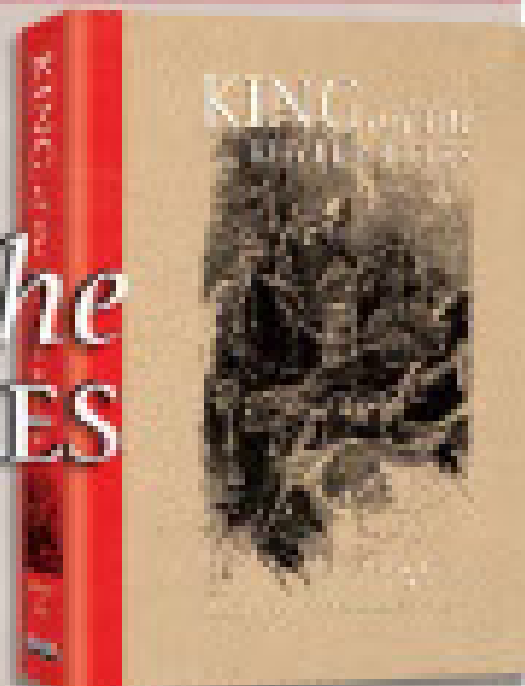




Illustration for "Cape Girardeau" by John Hughes. *Illustration*, December 1914, on cover, #1417

mentality of facts. This can either be the anatomy of a nude figure in a given pose, or it can be details within a landscape or architecture. The illustrator needs to do what the camera can't do—the camera can't add the spirit—a camera goes beyond the mentality of its models. The great work ask yourself if the camera can do all you have done. If you can make a real picture you won't have to worry about the camera."

Anyone who could draw with Corwell's facility had little need to rely on photography. His pencil and sketchbook made a far more useful recording of an object than a camera. The camera, he pointed out, takes everything in its relative importance in nature. An illustrator's task is to focus on details, actions, and effects which are significant in a particular story. Corwell found a precise pencil drawing made on location ten times more useful than any photograph. "Your eye goes around what interests you when you draw it," he said. "You put its real significance—to you—into the drawing. But often in referring to past snapshots you can wonder why you took them in the first place."

Corwell was always sketching, searching, he would often say, was his hobby. After an exhausting day in the studio, he viewed sketching, from nature or a live model in real situation. His studio was filled with countless portfolios filled with sketches of landscapes, trees, furniture, buildings and wildlife.

Throughout his career, Corwell traveled wherever possible so that he could absorb a feeling for the land and the people he would portray, and achieve authenticity in detail of costume and setting. In 1916 he had the opportunity to visit Central America, and in 1921 he toured the Mediterranean on the S.S. *Condor*. He visited Palestine, Turkey, Greece, and many other lands of the Middle East. Corwell took hundreds of photographs and made sketches that he used as background material for *The City of the Great King* and *The Mass of Galilee*, and for his Holy Land illustrations for many years.

Corwell served as president of the Society of Illustrators from 1922 to 1926 and was elected to the Illustrators Hall of Fame in 1959.

During the last years of his life, Corwell lived in his studio on Gray-seventh Street. He was assisted and cared for by his model, Bill Magner, who attended him from the time he awakened in the morning until he was asleep at night. Corwell missed the public attention he had enjoyed in the early days when he was a household name. During these last years, as in the earliest days of his career, Corwell worked every day a week and carried out to plan for the future.





Illustration for "The Best, Higgly Life of Puerto Rico" by Ernest Hartweg-Corregidor, September 1934. 101 in series, 18 of 27



Ernest Hartweg-Corregidor, c. 1944-50 in series 211a 18



Illustration "Columbus" by Rafael Barroto, Exposition, 1900. Oil on canvas, 68 x 38"



Illustration by 'The Night Infection' by Edward Munch, *Harper's International March 1918*, illustration, 14 x 27



Illustration for 'Prometheus Bound' by Peter Paul Rubens, 1628, oil on canvas, 100x120



Illustration for "The City of Suspense" by M. Kelly Sims, *Compassion*, April 2008. All art unless noted.



Howard Chandler Christy, *Horse-drawn Carriage*, 1907

At the time of his death, Christy was working as a mural for the Berkshire Life Insurance Company in Pittsfield, Massachusetts. The bank had originally commissioned Norman Rockwell to paint the mural, but the Pittsfield commission was Rockwell's first attempt at mural-painting and the complexities of the medium overwhelmed him. Unable to devote the time or the energy necessary for the study of mural painting, he eventually abandoned the project. Christy aggressively completed the work and completely redesigned the mural. After his death, Cliff Young, his assistant, completed the work.

In the winter of 1906, at sixty-eight years of age, Christy suffered severe abdominal pain that was not immediately diagnosed. On December 3, he entered Roosevelt Hospital for surgery to stop internal bleeding from the rupture of a main artery. He died on the operating table.

Although throughout his career Christy believed his place in American art would be achieved through his murals, his major contribution was his work as an illustrator. Christy's illustrations portrayed the changing lives and dreams of the American people and did so in a dramatic, yet accessible way. Through his magazine and book illustrations, Christy captured, decade-by-decade, the image, spirit, and style of twentieth-century America.

As "artist who illustrated," Christy's paintings were exhibited in the Whitney Museum of American Art, The Pennsylvania Academy of Fine Arts, The Chicago Art Institute, the Washington Society of Fine Arts, the Pratt Institute, the Art Center of New York City and the National Academy of Design. ■

—Scott David J. Horning

David L. Thompson's column, under the name of a contributing editor to the magazine *Reynolds News*, listed his favorite movie poster paintings of the 1930s such as *Attack of the 50 Ft. Woman*, *The Creature Walks Along*, *The Invisible Man*, *King Kong*, *Man the Hunted*, *Man vs. Wild*, *Attack of the Purple People*, *The Deadly Battle*, and many more. *Reynolds News: A Life in Pictures* will be published later this year by The History Press.

Thanks to artist Charles G. Merigault, who provided many of the images used in this volume. Thanks also to The Hamilton House, and Heritage Auction Galleries, for granting the license of material presented.

For more information about Great Christy, please visit Patricia Brainer's *Great Christy*, published in 2011 by www.historypress.com. ©2011 by Columbia's Press, National, PA.



Illustration for "The Skull of Shasta" by H.P. Lovecraft, 1921

MURRAY TINKELMAN

by Daniel Zimmerer

Murray Herbert Tinkelman, born 1913, is a prominent figure in the field of American illustration. For over fifty years he has created memorable and iconic illustrations, winning a host of awards and honors along the way. While pursuing his craft as an illustrator, Murray has also spent many years as an educator, molding the minds and skills of thousands of budding artists.

For those who may not know, Tinkelman has won gold medals from the Society of Illustrators, The Art Directors Club of New York, the Westchester Art Directors Club, and the Society of Publication Designers. His illustrations have appeared in such esteemed publications as *The Atlantic Monthly*, *The New York Times*, *Esquire*, *Movie Journal*, *American Heritage*, *Boys' Life*, and *The Washington Post*.

He has produced book covers for *Ballplayers* and *Pocket Books*. His one-man exhibit of baseball drawings was shown at The National Baseball Hall of Fame and Museum in Cooperstown, New York, in 1994, and at The United States Sports Academy in Naples, Alabama, in 1995. He has received the 1995 Sports Artist of the Year award from The United States Sports Academy, the 1938 artist of the Year award from The Graphic Arts Guild in New York, and the 2001 Syracuse University Faculty Service Citation. His work is represented in the permanent collections of the Brooklyn Museum, the New Britain Museum of American Art, the Delaware Art Museum, and the International Photography Hall of Fame & Museum.

As an educator, Tinkelman's influence has been profound. He is the founding chair of the illustration department at Parsons School of Design, where he worked for over 11 years. He is Professor Emeritus from Syracuse University, where he taught in the undergraduate program and was the senior advisor



Murray Tinkelman 1999

in the Independent Study MFA Program in Illustration from 1979 to 2006. He served the Director of the Limited Residency MFA program at the Hartford Art School, University of Hartford, Connecticut. In 1998, Tinkelman was the recipient of The Distinguished Educator in the Arts award from the Society of Illustrators, New York.

As an extension of his interest in education, Murray travels around the country giving continuing slide presentations on the history of American illustration, the evolution of his own work, and other topics related to art history. He has lectured at over 125 museums, universities, colleges, and professional organizations.

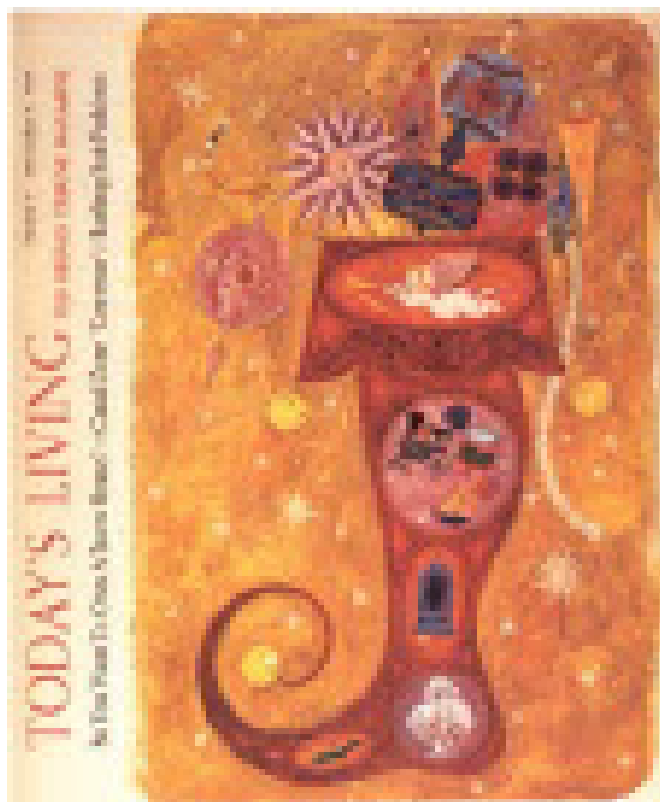
In *Illustration 101*, we touched upon the early years of Murray Tinkelman's career, and on his time with the Charles E. Cooper Studio. While those early years were formative in the life of the young illustrator, that was hardly the whole story. In this issue, we reveal Murray and his career (in progress) to talk about his history, art, education, and the future of the illustration industry.

DE: Tell me what about growing up in Brooklyn.

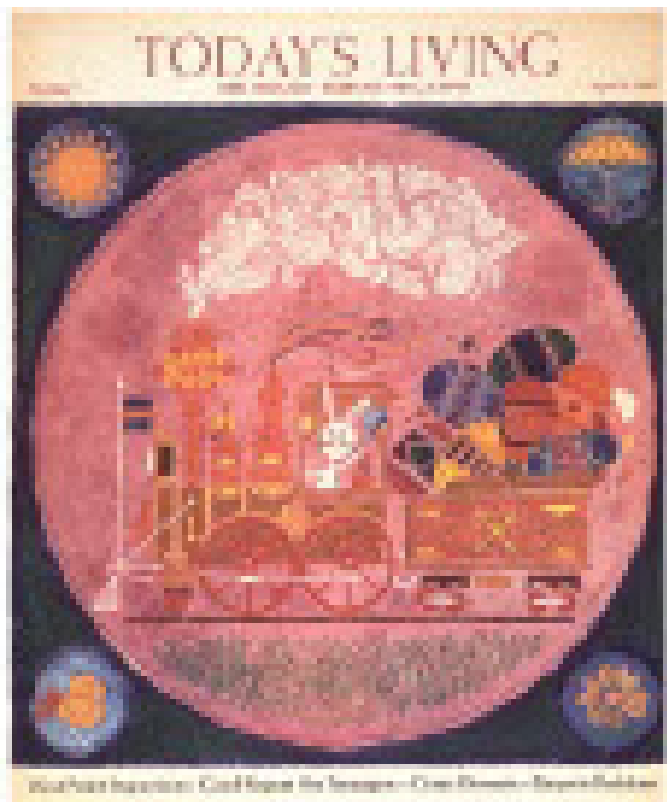
MT: I was born in 1913, and I grew up in the Brownsville section of Brooklyn. As a kid, everyone was always talking about not having any money. So in my first drawing, I had a rat up in the sky, and God was sprinkling money down from the clouds. I wish I still had that drawing, it was pretty good.

Around that time I found out I was color blind. I was using green to color a face in kindergarten and I was humiliated when they told me that people don't have green faces. But that didn't stop me.

DE: The color blindness didn't affect your work?



Cover for Today's Living, December 1, 1988



Cover for Today's Living, April 2, 1991



Illustration, 1981

MT: Not at all. 9% of the male population is color-blind, and a disproportionate amount of that 9 to 10% are artists, illustrators, painters, art directors, and interior designers. I read labels, I see colors, and I don't know what they are all the time. I can't tell the difference between yellow ochre and permanent green light. I can't tell the difference between some blues and some purples. But so many great illustrators, such as Robert Riggart, Robert Rigg, even Peter DeSève the contemporary illustrator, were all color blind. Steven Dodaro was color blind. So I've got a lot of company! I just read the labels, and I don't do anything good. But I work in black and white now not because of the color blindness, but because it just works better for me. Of course the Lovcraft pictures in color. It doesn't show me down a bit.

Drawing is the easiest thing I do. Writing is hard! Doing research is hard. Getting up in the morning is hard. But drawing is truly my relaxation. It's the easiest thing I do. Teaching is hard. I love it, it's just one line at a time. There's no inclination to quit. You just nail your hat to the seat and work it out.

BE: Were you the best artist in your class?

MT: I was never the best artist in class. I was maybe the second or third best. I was never the first. You know what happened to the top best artists in elementary school? One went to jail when he held up a school yard crap game with a .45, and the other one was killed by drugs.

In junior high, my assistant principal, Mrs. Goodheart, called my parents and said, "You'd better send Murray to the High School of Industrial Art, because if you send him to an



Amos Roberts, 1962

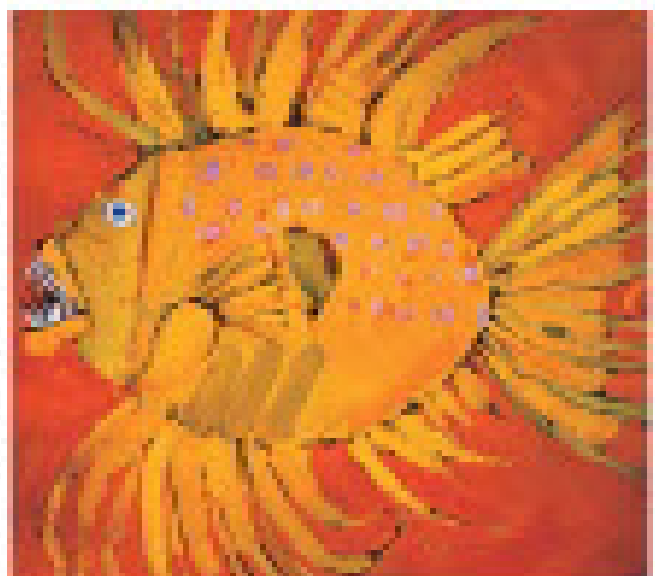
academic school he'd wind up in jail." I was a terrible student.

That was good with my parents, it was better than jail. They didn't give a shit about me, all they cared about was what they would tell the neighbors. They never took the art thing seriously, so I went to school with these incredible, talented guys, and I was no longer the third best, I was like the 15th best. But I did well in high school.

EE: You always knew you wanted to be an artist?

MY: I always figured I'd be an artist. There was no other choice. I never thought for a minute that I could do anything else. All I knew is how to make art. And, discovering the way I learned that I could make art.

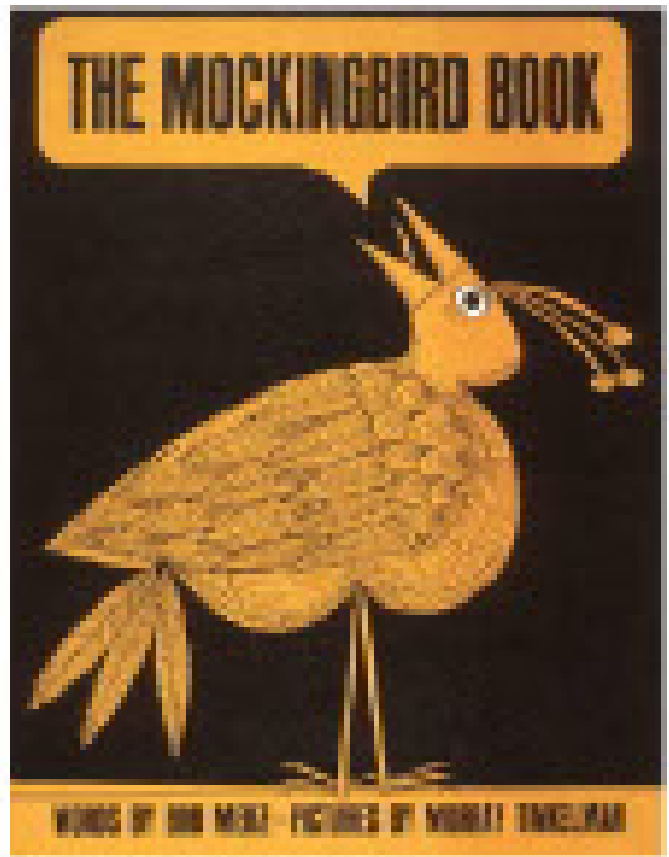
After high school I went into the army for a couple of years, and when I came out, I worked at Wallace Brown Clothing Cards while going to school at night in Casper, Wyoming. I hated the job, and I hated Casper, Wyoming. I still hate it to this day because I wanted to be an illustrator and they have nothing but cartoons for illustrations. If you want to be a graphic designer, or if you want to



Amos Roberts, 1962



Illustration, circa 1980s

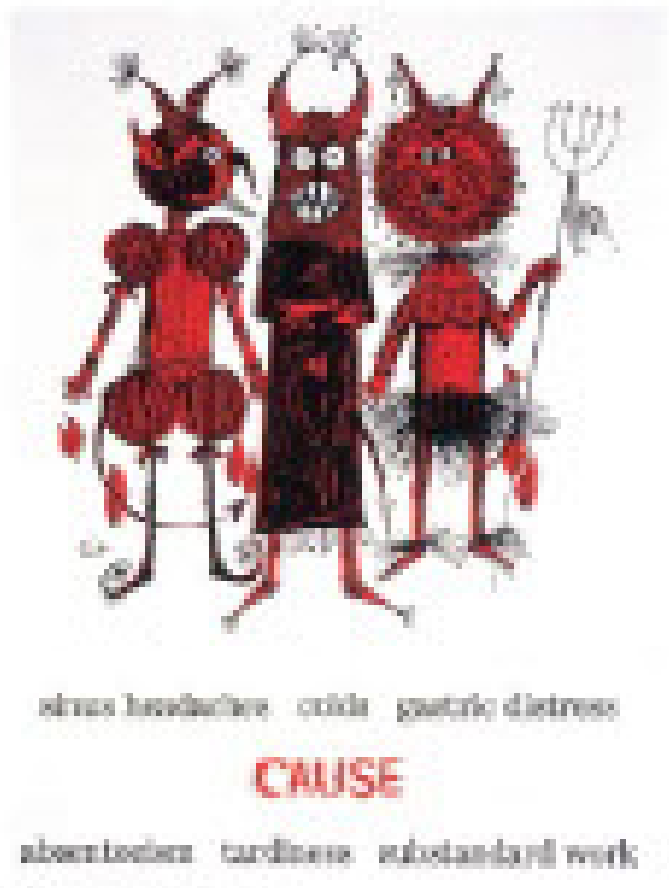


Book manuscript from Moxley and Ingelman, circa 1980



Cover for HiFi/Stereo Review, June 1982

St. Illustration



Parasynonymical Brokers, circa 1980s

be a painter, fine, go there; an architect, an engineer, fine. But illustration? No.

While hanging out at Cooper Union, I meet this guy who talks me about the Brooklyn Museum art school and what a neat place it is. I used to go to the Brooklyn Museum when I was a kid and I loved it, so I called and made an appointment with the assistant director of the school, Lew Skolostein, to apply for a mentorship. But I get a call back from his secretary saying, "There are no mentorships here. He won't cancel the appointment, however, because he made the appointment and will honor that, but there is no mentorship and you're really wasting your time."

Well, I went to the museum anyway and I meet with him and he was a real asshole. He was this slender guy wearing a smock, and he's smiling and I don't understand a word he's saying. He was a terrific painter, I knew his work, he'd be something scary and I can't understand what he's saying except at the very end, when he says, "Be here on Monday." I had gotten a full painting scholarship!

My teacher there was the greatest person I've ever met in my life, Arthur Foa. I was a terrible person when I was young, horrible and stupid, but I finally met somebody who spoke so clearly that it was forced to listen. Everything I know about art and criticism I learned from Arthur's man. So he saved my life.

I used to count the minutes until his class critiques. He would lay everything up on a table, or prop them up against the wall on the floor, and Arthur would start critiquing each piece.

Once again, I was way ahead on the wrong end of this curve, because this was a whole new world to me, making abstract art-

agony academic drawing or realistic drawing was irrelevant.

He spoke quickly, and he was small of stature and solid-muscular, but he turned into Superman during the critiques. He was very low-key. He would approach each painting as a totality, and he would discuss what you were trying to do and focus consistent this piece of art was with who you were, and does it belong in that world.

BO: So the next step in your career was the Cooper Studio?

MF: I wound up being accepted into Charles E. Cooper studio in the late '30s. It was the greatest art studio in the history of illustration, and I'm not exaggerating. They represented the top illustrators in the world—Coby Whitman, Joe Whittoworth, Joe DeMott, Joe Barber, and Laurens Fox, who was my boss. I had never met him, but during my creative crisis in the world.

I was taken on as a commission artist. They represented me, gave me space, gave me supplies, took my samples out, and I started the first year. I made \$1,000. And then a couple of good jobs came along and everything started going well.

I had really distinctly different styles for periods of time. I was the second best Laurens Fox in New York City. And I would do a really adequate Milton Glazer. I was a one-man Paul Pe Studio.

When I became Marshall Arisman, he was showing his portfolio to my then-agent and looked over his shoulder and thought, "He's copying the same gospel as copying his stuff looks just like Andy Franco's, too," and both of us were too dumb to know how great Franco's was. Marshall and I still laugh about that.

BO: Tell me about the evolution of your "signature style."

Wow-Art • Wow-Art • Wow-Art



MEMORABLE FANTASY, SCIENCE FICTION AND EXCITING GENRE ILLUSTRATIVE ART

WORLDS OF WONDER—P.O. BOX 814, McLEAN VA, 22101
TEL: 703-847-4251 FAX: 703-700-9519 EMAIL: WOWART@WOW-ART.COM
48-PAGE FULL-COLOR CATALOG AVAILABLE FOR \$35.00 — \$50 INTL.

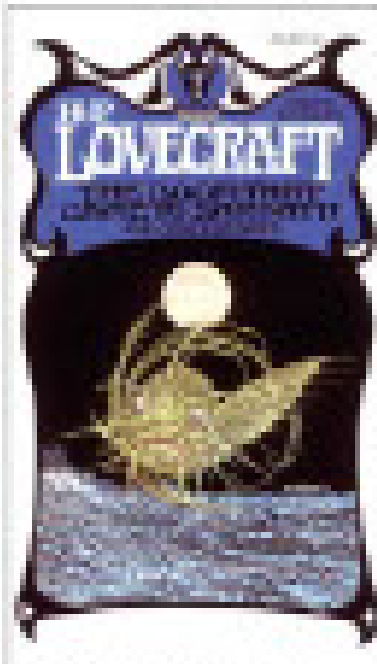
VISIT US ON THE WEB: WWW.WOW-ART.COM



Book cover for *The H.P. Lovecraft Illustrated*, 1971

MT: At first, I was doing a little bit of everything, I think I originally settled on what would be called a "vigorous style." I was doing decorative stuff in all these styles for almost 20 years, and then one day I was drawing abstractly in a newspaper, and I was mixing around with cross-hatching, a language of cross-hatching, not stream-of-consciousness stuff. Then I looked at a photograph of a dinosaur, and I started doing a cross-hatched drawing of the thing in the same technique, without the abstraction. And it won a gold medal at the Society of Illustrators! By 1970, I had pretty much crystallized my current technique which was influenced by George Mezzala. What really impressed me about Mezzala's work were his prints, his etchings. His cross-hatching and lack of high contrast really resonated with me, he had a very sensitive use of gray tones. Through that I developed my own style, and was pretty active doing relatively tendered pen and ink and cross-hatch pieces.

One day Ballantine Books called. Len Samarin was the art director, and he didn't tell me why but he asked me to come in to his office to see him. I tried, and he told me that they were repackaging the Taurus series, and would I be interested in doing some covers? I loved Taurus when I was a kid, I went to read the hardcover books, and



The H.P. Lovecraft Classic of Cosmic Horror, 1971



Book cover for *The Best of H.P. Lovecraft* by H.P. Lovecraft, 1971

I loved the cover strip by Bruce Hignorth. But I was in shock when he showed me some old Ace covers that were done by Ray Bradbury. I said, I just can't do this. There's no way in the world I can do this, the job is just not right for me. I'll tell you, if that job were offered to me today I could do it, but in 1970 I just didn't feel right about it. He was shocked, but I had to turn the job down.

So I went home, but I left a few samples of my work behind. Well, Len called me the next day and he said that Lester Del Rey had seen some of my samples. They were repackaging a series of H.P. Lovecraft books, and would I be interested in doing some covers for them? They literally called me the very next day and asked for me to come back in.

Well, I told him I loved Lovecraft, and I had read his books in junior high school and loved them, so I really felt good about it. And that was the beginning of the assignment. So every Friday for about an or twelve weeks, I would come in and drop a finished illustration off on his desk. He would chat about the weather and whatever, then I would go away and come back a week later with another one. There was never a suggestion, never a correction, it was amazing. It was a total delight to do, literally a dream come true.



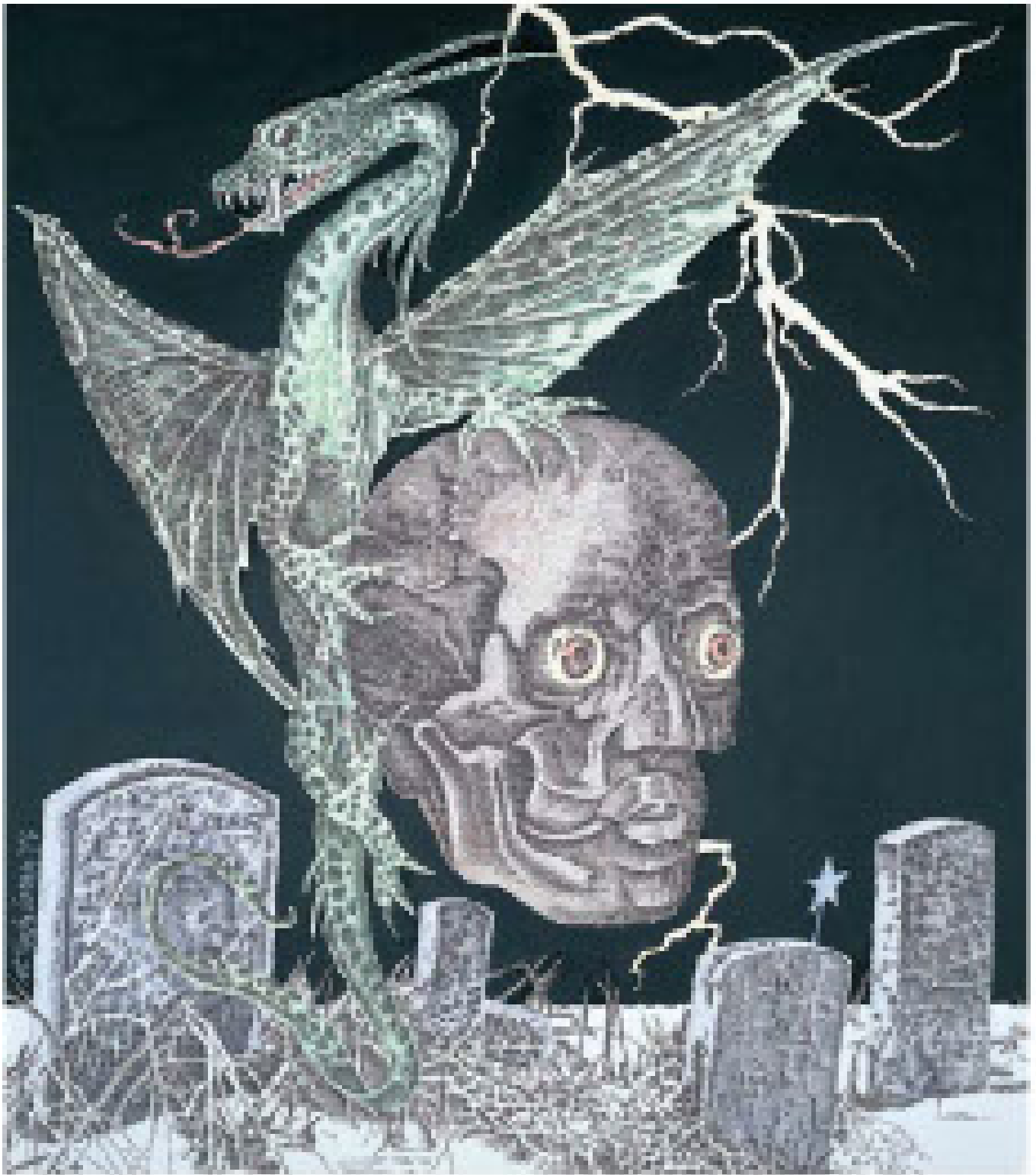


Illustration by [unreadable] for [unreadable] magazine, 1978



Statue of the Buddha in the Himalayas, 19th century, 1870

Source: <https://www.gettyimages.com/detail/illustration/1181111111>



Illustration by [Name] for [Project Name] © [Year]



Illustration 29



Illustration by [Markus](#) on DeviantArt



Illustration of a man's face, with a dragon-like creature flying in the sky above his head. © 1978



Illustration of an eagle perched on a tall, thin structure, with a dark, reflective surface in the foreground. © 1978

Five years after that, I guess, I met an art director for Pocket Books, at Simon and Schuster, and he gave me a job for a cover. When I brought the book in, I also brought in a Western sample I had made, just to show him. So here's a story... the president of the company, of Pocket Books, was having a meeting with the East Coast execs, and he showed them the Western sample I had done and said, "This is the new look we've been working on for six months." And he had just picked up my sample that morning, but they were in danger of being the publishing executive to be wanted something different to show. The entire board the sample, they said this is great, and I got about 15 covers just on that lucky incident. And again, never a correction, never a sketch. The art director gave me one sketch once, out of all of the covers, and that was for *Julius of the Purple Sage*. But I've been very lucky. I've worked with good art directors, and I rarely get mis-picked. Talk about luck, right?

EE: That style is so meticulous—how long does it take you to create one of these illustrations?

MT: The Lowcraft covers would take maybe three days, maximum, with minimal reworks. The Westerns... where there were a lot of trees, hay on the ground—that stuff just took longer. Those might take me a week. The Larwood covers all had black backgrounds, so they wouldn't take nearly as long.

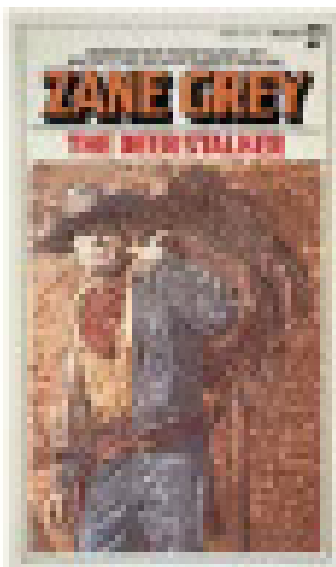
EE: Tell me about your career as an educator.

MT: I first told you just to get out of the studio, and to keep from

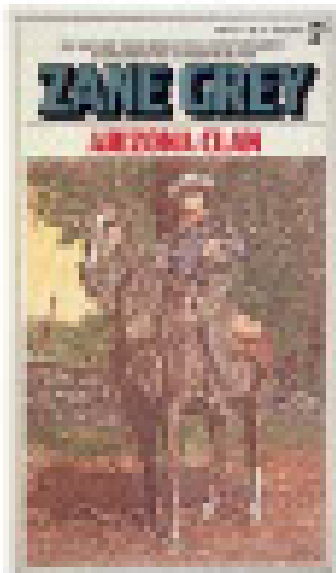
going out there, but I came to see that the challenge was going into a classroom and identifying with all different people, and trying to see the world through their eyes, and then watching them flourish. That, to me, is the magic.

I was the founding chair of the Parsons illustration department around 1966. I was hired in '63, just as a safety valve. They had five or six students who were no longer interested in fashion, and they had to do something to keep those kids. They were really running on a shoestring at that point in the early '60s, so I was hired to kind of baby-sit them in a way. But by the time the annual show came around, those six students knew everyone else was. They had absolutely the best stuff in the exhibition, so I was asked to be the coordinator of a book-ling program, and then I was named chair.

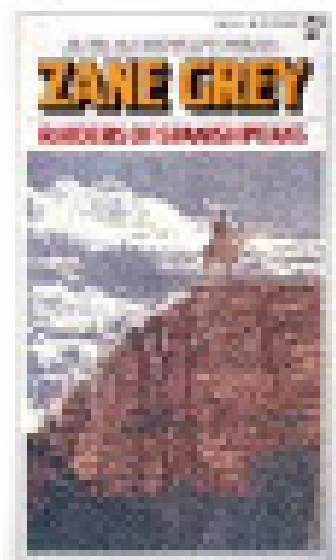
It's interesting the way I fell into the job. I was in a jewelry of looking for parts for a sculpture I was trying to restore, and my wife called the office of the national to tell me that Parsons School of Design had called (this is in the day before cell phones, of course.) They wanted me to come in for an interview for a job. So I did, and the chair was a painter, he wasn't an illustrator, and he was looking through my portfolio and he was not terribly impressed. He asked me "Where'd you study?" and I answered that I had dropped out of Cooper Union, but I had a painting scholarship at the Brooklyn Museum. He came perked up a little and he asked "What did you study with?" and I said Robert Tan. And he immediately said, "Well if you've



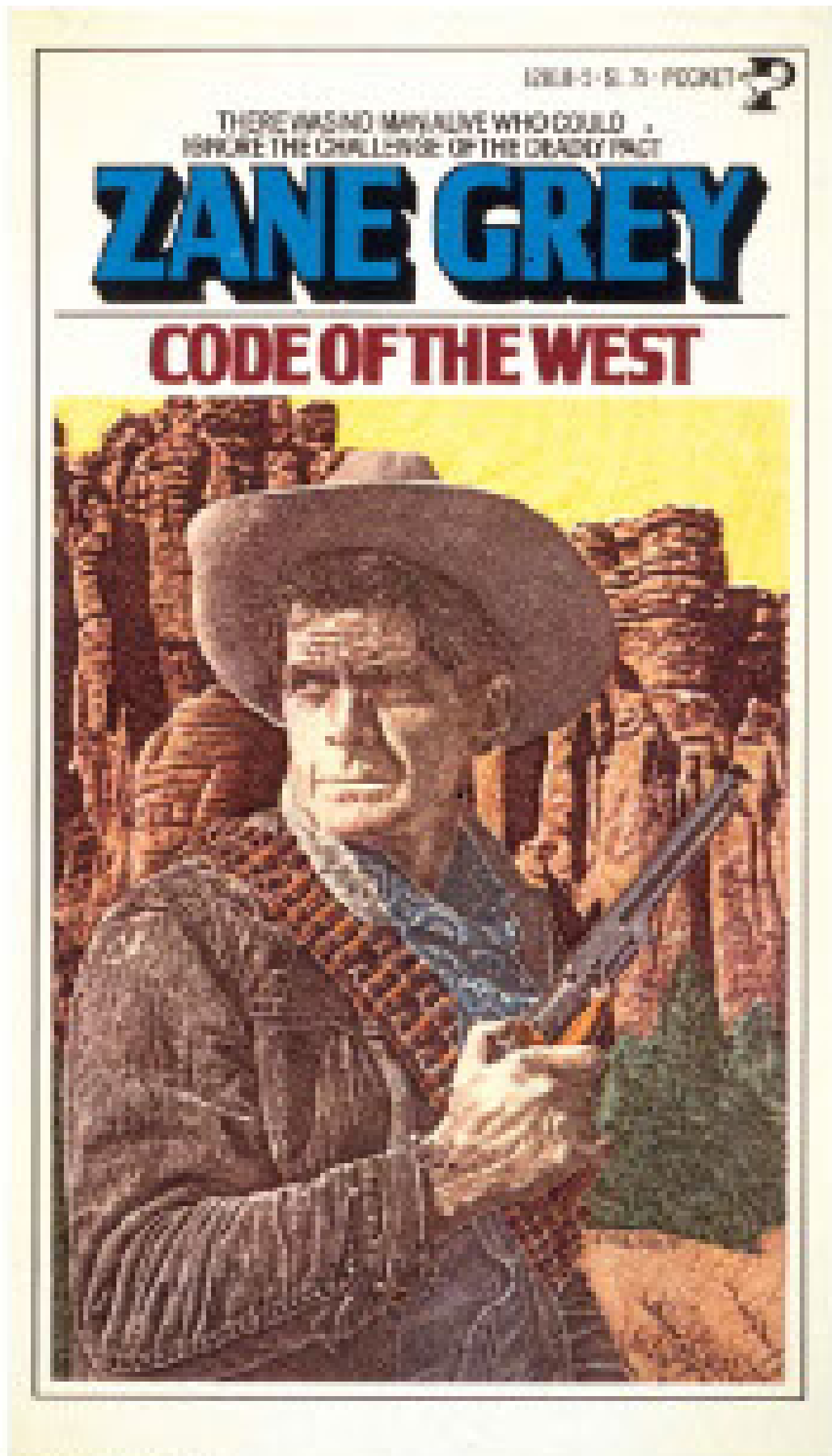
The Big Kill by Zane Grey, 1939



Arizona Trail by Zane Grey, 1939



Ranches of Grand Canyon by Zane Grey, 1939



Code of the West by Zane Grey, 1939



The illustration appears in both *Dragon* and *The Great Horns* (see page 104)

studied with Barbers then you're free. You're hired." So I was hired on the basis of having this painting scholarship with Barber Trust, who made abstract paintings.

So I was with Parsons for three and a half years, and lived every minute of it. It was a joy. And then someone made me an offer that I couldn't refuse and I stayed with them for 27 years, and then that got old, and I started an MFA program at the University of Hartford, which is about four years old now. I'm working with a bunch of lovely people that that could change in a moment.

I have no general respect for the education structure. I think it and the military are the two last bastions for incompetence and ineptitude, and I really mean that. But being a director of a program gives me all the freedom I need. I could be selling snake oil, but as long as they're making money, they don't care. If somebody checks me out at 7 o'clock in the morning and says, "What are you?" I'd say I'm an illustrator. I would never say I'm a teacher.

EB: How did your work as education affect your illustration career? Did you still have time to create as much illustration work?

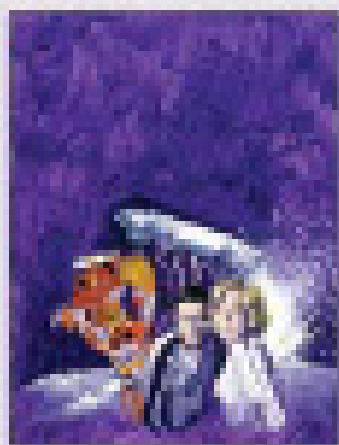
MT: It was wonderful. I think it furthered my career. I was never in school for more than two days a week, even as chair of the department at Parsons, or as part of the computer faculty at Syracuse. I would fly up to Syracuse every Tuesday morning and fly back every Wednesday evening. So it was only two days, which was like a regular day. I just stayed over one night.

But for money I was paid, my teaching salary enabled me to eliminate the dumb-dumb jobs from my life, the little silly things that you have to take to pay the rent or the mortgage. So I didn't have to take those jobs, so I was able to develop my own projects. My whole being about art and illustration changed, really very dramatically, in the '80s. Before then, I used to get nervous if the phone didn't ring, because I didn't have an agent but in the '80s I got nervous if the phone DID ring, because I didn't want to do the job. I just wasn't interested in the subject matter anymore. I became interested in going back to where I started as a little kid. I became interested in collecting comics and Indian, and airplanes and baseball, and all these pop-culture stuff fantasies. And those are the things you may have seen in *Life* magazine, or *U.S.A.C.*, and it got me to be more conversational with my work. I could choose subject matter that I loved.

My first publication was *U.S.A.C.*, which was published by International Type Corporation, so the response was simply unbelievable. The phone just jumped off the hook.

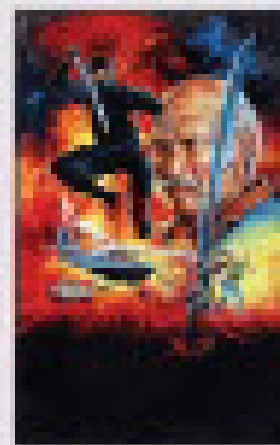
When I landed the *Zara* Guy account, the sample was just something that I did because I wanted to do it, because I loved *Life* magazine, and I always wanted to do a cowboy picture. That was freedom, because of my teaching salary to prove that. So I found it to be an incredibly liberating thing. And I can say this with total honesty, I never missed school—EVER—because of a work deadline, and I never missed a deadline because of school. It just works out. If you're committed, it just works.

illustrationartgallery.com



Arnaldo Pizarro
Original cover art
Space 1999

Original art & prints for sale
The best in European and American affordable illustration art from books, magazines, newspapers, comics and film.
Over 200 artists work featured, including:
Ces Baria, Frank Bellamy, Judd Bowen, Eric Bitt, Bruce Boyce, John Byrne, Milton Caniff, Robert Crumb, Antonio del Cuervo, Frank D'Elia, Carl Dreyfus, 1970 Stone, Ray Bradbur, Oliver Berg, George Proff, Jim Mahfood, Rick Griffin, Graham Ingels, Jeff Jones, Michael Kubeck, Ray Kruger, Murray Kunitz, Eric Korman, Luciano Libralati, Mike Menna, Angus McBratley, Ralph Steadman, Fred Miller, Massimo, Pato Bonaro, Francisco Solano, Dave Sim, Barry Windsor-Smith, Chris Wareing, Robert Williams, Gilbert Wilson, Wally Wood, David Wright and many more.
New art & added on the every month



Roger Payne
Original cover art
The Mouse Works

www.illustrationartgallery.com

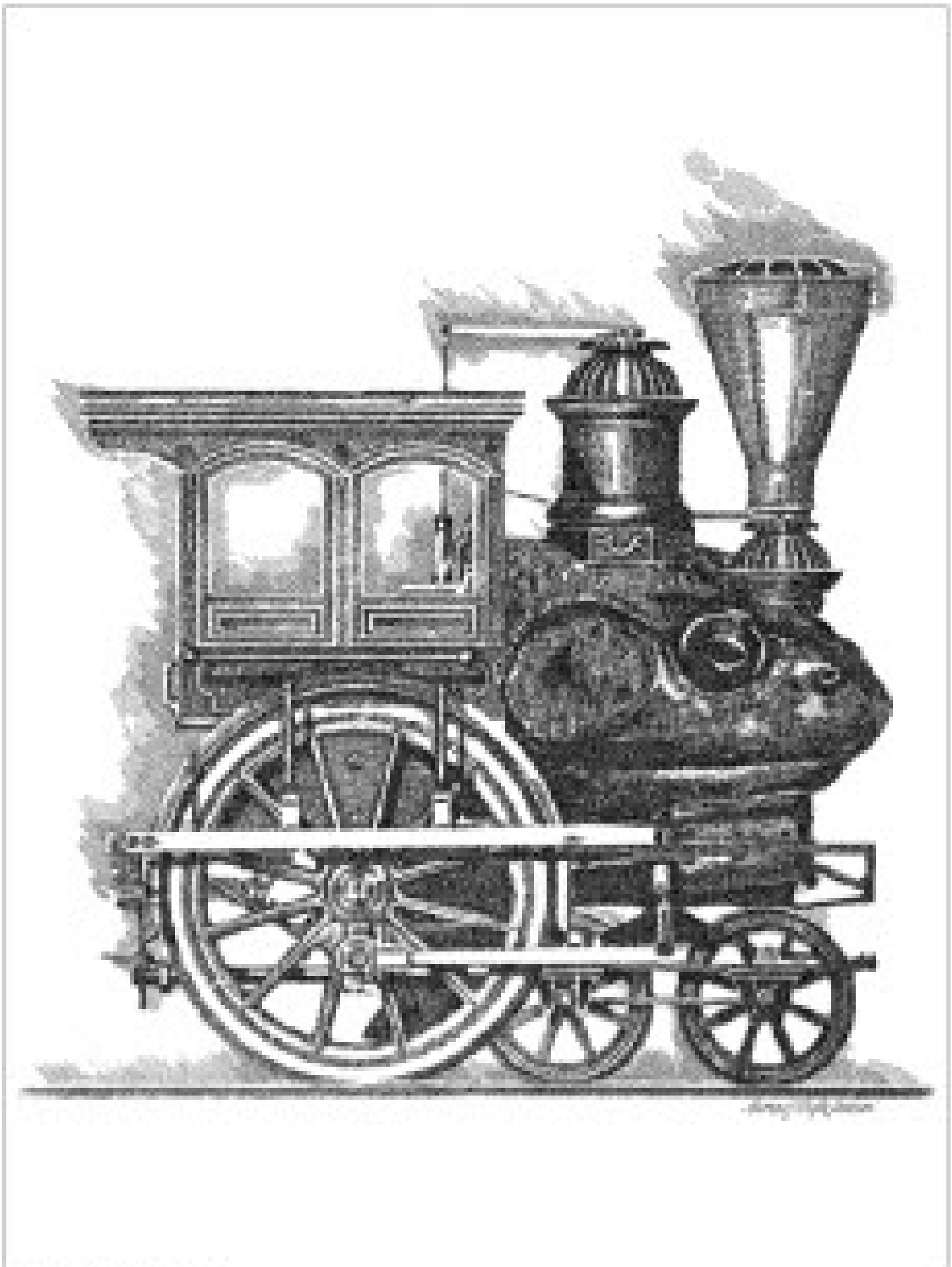


Illustration published in 1888

© Illustration

ment. And I know a number of other people who have teaching as much as I do, and they've had very full illustration careers, and school has never been an issue.

BE: I think it's interesting that you've been able to walk the line between being an illustrator and a fine artist, doing the things that you wanted to do while still finding an outlet for the work to appear later as traditional illustrations.

MT: Before any real recognition came to me as an illustrator, I was starting to get recognized in the painting world. I was showing in competitive shows, winning awards as an abstract painter, getting good reviews in the *New York Times*, getting a piece hung in a Whitney show and being bought by serious collectors and knowing that it was all full of shit, because I really didn't believe in it. It was like a performing art for me, and I was a performing dog, or a dancing bear or something. And I went through all the motions, but my damn story I thought it was shallow. Talk about a schizophrenic life, but I was being every minute of it. Your definition of fine art is self-initiated projects, and I agree with that. The focus of my MFA program is the entrepreneurial aspects of the illustration field, and now it's not a luxury, it's a necessity.

BE: What is your take on the contemporary illustration market?

MT: The illustration business is obviously not the same business that I went into. My first job was in 1991, I was just out of high school, The High School of Industrial Arts. I sold my first print-and-ink drawing to *Newsweek Magazine* for \$100.00.

But I was able to see the assistant art director, who was Art Kane, who eventually became a world-famous photographer himself, but I just made an appointment and I went up and I saw the assistant art director, or the half-fledged art director, and that's just not the case anymore. The profile of the business has changed so dramatically. Now the burgeoning areas are the film business, the game business. There's probably more illustration being used now than there was 15 years ago, but there are so many more that the public can identify. I know you know all of this, but there is an illustration business, and the rudiments/typology/skills of making art are still valid. The drawing skills, the compositional and conceptual skills, are still what drive the good artists—whether they're working for the gaming industry, or making kids' toy spot illustrations for magazines, which is pretty much damn near all there is to magazines these days.

One thing: Until 7 years ago, I was teaching undergraduates. I was stressing the entrepreneurial skills that were necessary, and talking about the changing nature of the business. In the last 7 years I've been teaching only graduate students, and the nature of the program... I've had visiting faculty like C.F. Payne, Gary Kelly, and other superstars... and we don't teach anything. We help you to develop the skills that you come in with. I did away with the traditional written thesis, and now the thesis is a body of work. A cohesive body of work, accompanied by a marketing plan and a promotional plan, so that's the way I'm addressing the market at this point, and I would

Toronto Illustration Art, LLC



www.torontoillustrationart.com

Vintage, American, Illustration • Commission • Purchase • Display • Consult • Appraise

PO Box 1476 Cooper, NY 12602 ☎ 845-333-2917 or 845-251-8341 ✉ info@torontoillustrationart.com



Illustration of a fish with a glowing orb on its back.

© Illustration





Illustration of a man in a snowy landscape. 1970

only weekly that a lot for undergraduates. But still the stress is on creating that body of work, researching a market, and developing a plan to promote it. You cannot depend on an agent, or on direct mail pieces alone. You cannot depend on the phone to ring. It's a combination of everything, of course; you need a website, you need printed matter to drive people to the website, and you also have to target markets.

I did a series of automobiles of the 1950s and the '60s and some of my decade. I went to art school, I got married, I became a father, I became an illustrator, I went into the military and got out of the military. So I have a great affection for the '60s. So I decided to do a series of 1960s cars, which are really kind of goofy, these big chrome behemoths. So I did the drawings, and I thought, "What am I going to do with them now?" I did not contact me art director I called *Masters* *Maturity* magazine, and I got them back immediately. They were not interested. Then I sent them to *Motor* *Outlook* magazine, but I did not send it to the art director, I sent them to the editor. And I was able to sell not only my artwork, but the text that went with it. So my feeling now is that you must be able to write. You don't have to write *War and Peace*, but you have to come up with some sort of cohesive description of what you're doing and why you're doing it, and let the editor discover you. Let the editor have the "A-ha!" moment of saying, "This illustrator can actually write." That's what's looked for me, for some of the most visible things I've ever done. It's worked out immensely. So the idea of locating the market, learning how to research it, it's



Illustration of a woman in a snowy landscape. 1970

not magic... a couple of hours at the library and Mable's answer can give you plenty of information. Making lists and things come into place as well, but it isn't the same business.

I would ask my undergraduates, "Why are you here? I know why I'm here, but why are you here in an illustration program?" What makes you want to be an illustrator? And the answer is graphic novels, games, animated films, videos. But they will not see magazines any longer, they won't see *Falling Leaves* *Wood*... It's not enough of a niche. So the graphic novel is a burgeoning business, and the people in that business can draw like angels. So drawing still counts.

There is something about drawing that's magic. Marshall Ataman is a very good friend of mine, and he tells the story about when he was a student at Paris Institute, he was taken to lunch by a fashion illustrator character named Dora Marlowe. She was tough, a hard smoker, hard drinker woman. She invited Marshall to lunch, and they went to a very expensive French restaurant. Marshall was very apprehensive, as he was a poor art student with little money, but when it was time to pay the check Dora called over to the head waiter in her whiskey voice and said, "I've been watching you have a very interesting face." And she whipped this pad out of her oversized purse and proceeded to draw a portrait of him. He was so taken with the drawing that he asked if he could have it, and she said of course you may have the drawing, and then of course he carpiped for the meal. Marshall said, "What the hell just happened?" and she said, "Drawing is magic, kid." I have that

store because drawing is magic. Every culture, in every period all over the world, drawing is magic.

ES: Tell me about your book series. Have you ever thought of turning your lectures into a DVD or a film?

MT: I've thought about it. I'm doing some video taped interviews on a strictly amateur basis with people like Will Ford, and some other prominent illustrators, but the thought of getting clearances and permissions for things drives me crazy. You know, I'm an analog person in a digital age, so I work with 35mm slide projectors. I just did a talk at the Washington, DC, Illustrators' club, and it was rock fun. Everywhere I do a talk, somebody asks me if I'm going to do a book or a video tape, and I get the shakes. I think about all of the labor involved in getting permissions and clearances. I have literally about 30,000 35mm slides, and I'm in the process of gathering mail to do a presentation on NYU creating posters for the Rockwell Museum. It should be great fun. The actual posters are going to be on loan from the Smithsonian. I do regular training sessions for their docents. I have a lot of fun staging these presentations. I try to make them entertaining, as well as informative.

I know guys like Jerry Holch, and Arthur William Brown, and I know other guys at the society. We were on a very friendly basis, and I would have them speak to my classes at Parsons. I had access to these wonderful artists, but I couldn't get any kind of funding to videotape them. I just wanted to have some

record of these guys, even in a very primitive form. That's what I'm doing now, getting something down. I think they could be edited down into some kind of cohesive project, but right now I'm not that concerned with an outcome. I'm just gathering material. No matter what, we will have the tapes. I have interviews with Jack Umble, and Bert Forbes, and Vincent DiFano. I got such a hollow feeling in the pit of my stomach when I thought of all of the great illustrators that I knew that have passed on, and I didn't have the chance to interview them. People like Marie Cooper, he wasn't a buddy but he spoke in my classes at Parsons. Saul Lipset was another. I may not be able to get those guys, but at least I'm getting more of the contemporary people.

ES: Do you still draw as much as you used to?

MT: Every day, but I'll still do sketchbooks. I just finished a series of 60 landscape drawings, and I'm about to embark on another series. Yeah, I work all the time... It's what I do! ■

—JOSH KURTZ, JUNE 2007

For more information about Marty Teitelbaum and his work, please visit his website at <http://www.mtillustrations.com>

To learn more about Robert (Bobby) Buckner, Master of Fine Arts in Illustration Program at the University of North Carolina, please visit their website at <http://www.fineartsillustration.org>

SPECIALIZING IN ORIGINAL CONTEMPORARY AMERICAN ILLUSTRATION ART FROM A DIVERSE ARRAY OF GENRES from 1988 - present

- children's book illustrations
- magazine illustrations
- story illustrations
- pop culture covers
- promotional art
- comic posters

and other fine works by the many talented artists who are proud to represent

Graphic
COLLECTIBLES
www.graphiccollectibles.com

Michelle Hirsinger
844.344.0963
33 Blue Hills Drive
Bangor, ME 05671

Illustration 71



The following story is an excerpt from the forthcoming book *Alajalov: An American Illustration of Russia and How They Did It* by Frederic B. Taraba, coming soon from TheIllustrated Press.



alajalov

Constantin Alajalov's Odyssey

by Frederic B. Taraba

Constantin Alajalov was simultaneously a fine artist and an illustrator, but he didn't deem it necessary to place greater importance in one field over the other. In fact, he was proud of his illustration work—it not only paid the bills, but he was a widely respected craftsman for his ability to capture human emotions in his assignments for publications such as *The New Yorker* and *The Saturday Evening Post*.

In quotes from a January 1941 *Esquire* profile, written by Barry Sobotes, “As both artist and illustrator... [Alajalov] emphatically states that he makes ‘no apology whatsoever’ for his *New Yorker* covers. To me they are equal [to] and just as important as my oils, and there isn’t the slightest intention of abandoning doing them.”

The life and career of Alajalov is an unusual journey to the top of his profession which makes his story both interesting and informative. In his professional

work, Alajalov “never ignores the nature of [the] medium in whom he addresses a particular work. Thus *The New Yorker* readers are treated to scenes from the stage of the Metropolitan Opera House while *Saturday Evening Post* subscribers encounter the familiar environment of the local soda fountain,” as cited in *The World Encyclopedia of Cartoons*. Alajalov kept a steady eye on what was best for the client and used his understanding of the human psyche to put forth his ideas in an illuminating, entertaining manner. The apparent ease with which he did so belies the hard work necessary to present humorous situations in a convincingly fresh way.

NOT-SO-HUMBLE BEGINNINGS

Alajalov began drawing at age five, and at an early age decided he wanted to be an artist. Having been born to a wealthy family in imperial Russia in 1908, the artist's

NOTE: When it comes to the lighty, humorous depiction of society types, few magazines rivaled *The New Yorker*. After all, that's what its readers generally want. While the magazine commissioned many talented illustrators to portray scenes such as this, Constantin Alajalov did it as well as anyone. The success of his illustration, dating from January 7, 1939, is down to the artist's ability to capture stereotypes and the idea of overlapping conversations.

Shortly after his arrival in New York City, Agajev embraced an aesthetic bonding on Cubism and Futurism. The implied tempo and action of shifting planes of focus were his fulcrum in his rapid work for nightclubs and restaurants. In this painting, despite the shifting planes of focus, it retains a flat feeling—that is, the figure appears with scarcely any modeling. Notice the artist's signature is spelled "AGAJEV," not "AGAJEVA," the "A" from his name for phonetic purposes after moving to New York.



Early life was one of privilege, and he had the luxury of a well-rounded, multilingual education. Agajev went off to study at the University of Prizhvat, but the Revolution of 1917 cut his formal education short.

Even so, he learned valuable hands-on lessons that he would never have learned in the classroom. The *Esquire* article explains, "He was too young and too inexperienced to be worth a ruble as an artist, but the Revolution picked him up and by giving him opportunities for work that, under other circumstances, would have been closed to

him for a decade, forced his growth, put him into man's paces, perhaps faster than he was ready for them." As an artist in the Revolution, Agajev learned the power of scale and impact—whether it was painting the side of a delivery car or a portrait for a government office.

LEAVE RISKS AND MAKING CHOICES

After the Revolution, the artist traveled throughout the Soviet Union as a member of a new government art-ists guild. His assignments eventually led him to Beirut,



This illustration from a *New Yorker* event is specifically about *Aladdin*. Many aspects of this style revolve around the distinction between reality and our perception thereof. In other words, *Aladdin* is exposing the scene that's behind the scenes, which by virtue of its hidden nature is far more fun and endearing than the production itself.

in northern Persia. During his time there, he attracted the attention of the head politician of the province who promptly commissioned Alajlow to paint a portrait of his grandfather. According to the *Expanso* profile, "Alajlow painted a life-size portrait that repaired the entire wall of a room as a backdrop. This departure childishly delighted the boss who thereafter loaded Alajlow with a succession of portrait commissions and invited him to become his court artist. Alajlow accepted the commissions but refused the appointment." The result-

ing battles in the area influenced his decision to leave, which was a wise choice, as his paints were not bought and he ended in short order.

Alajlow then made his way to Constantinople, Turkey, where he spent a year and a half. Much of his first-year work consisted of sign painting for restaurants, bakeries, and bars—eventual examples with lettering in both French and Turkish. The advantage of working with these clients, as opposed to others such as municipal contractors, was that he could be paid in food.

The wide appeal of Ajakob's stylized illustration provided him with a steady stream of commissions. He was at his best when most of the specifics were left to him. The painting was done for a film exhibitor's advertising (annual cover in 1931). Ajakob's artistic career is perhaps dated a bit by the fact that he had to work in a manner that would still allow the stars to be readily identifiable, as well as keep studio executives happy.



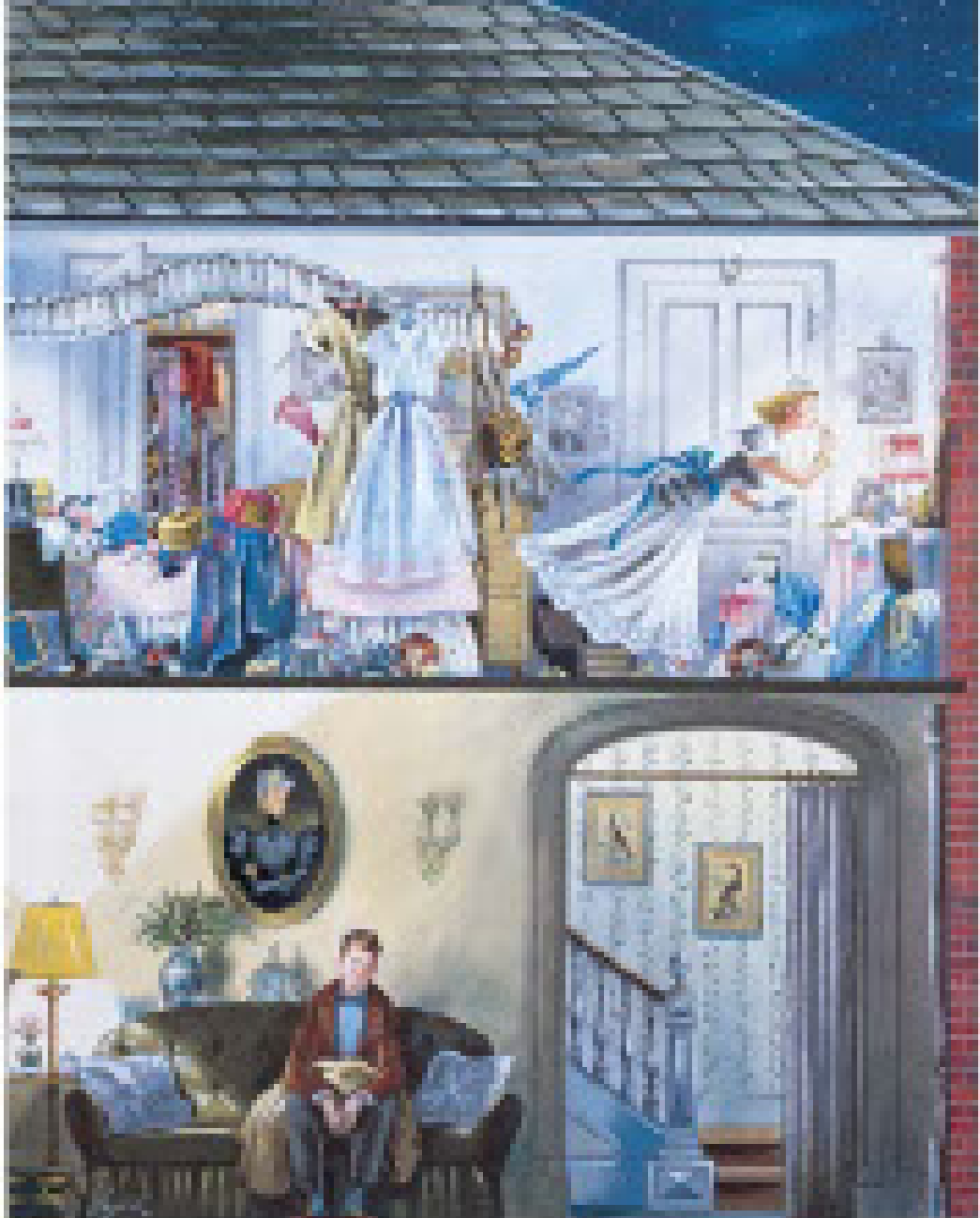
There were certainly hard times for the artist as commercial art commissions were scarce, and they generally focused on what we would now call point-of-purchase.

Ajakob had his sights set on a better life and more dependable income. So in 1923, he moved to New York City. Soon after his arrival, Ajakob met, by chance, a hospital friend who was employed as banker Duncan's personal secretary. The friend, through Duncan, eventually introduced Ajakob to paint the murals for Countess Anna Zarina's Bi-Bi-Bi Club located in

midtown. A week later Ajakob was busy at his first paying job. There followed similar commissions from nightclubs, hotels, and restaurants.

The artist learned both in the Soviet Union and in Constantinople that painting on a massive scale, be it the railway cars of a propaganda train or the foyer of a music theater, the important thing was to give the viewer a sense of immersion. Often the murals were painted as the patrons watched, adding further to the notion of the creation of art as performance and entertainment.

There were situations that the magazines wanted on their covers that could not be summed up in a single image. Such was the case with this subject for *The Saturday Evening Post* of October 27, 1951. Though Alajalov was probably not the first to do it, the cabinet selection was a winner that the artist used often through his affiliation at the Post. Notice the dichotomy of the two scenes: cheap versus order. The girl's messy, cluttered room is in direct opposition to the orderly parlor. The contrasting placed details of the illustration are what really makes it a winner.



A PEOPLE-WATCHER WITH A MOTIVE

By constantly re-inventing himself both in terms of style and targeted markets, Alajalov was able to make a good living for himself. Because his talents and interests were diverse, he could weather shifting markets. Beyond all else, whether it be style, venue, or scale, Alajalov was most concerned with the depiction of people, their traits, and how they interact. His pictures generally have a lot to do with design, very little to do with narration, and everything to do with personality and animation.

"As a painter of manners, Alajalov has learned how to take our American representations to pieces. The breakdown looks funny. After all, with our faces, forms, and theories set by Hollywood films, our minds patterned by coast-to-coast advertising, and our national myth made up by networks of radio, there is less difference between the rich girl and the rich girl than the rich girl may

hope," according to Janet Flanner in *Conversations Piece*.

The often seemingly flat, almost simplistic nature final product of the artist's labors hides much of the study and effort behind them. In December 1942, *American Art* magazine ran an informative profile, "The Labor Pains of a Cover Design." According to the piece, which focuses particularly on one of his *New Yorker* covers: "Like most of Alajalov's cover ideas, this one sprang from nowhere. One in a while the editors hand him one, but 85 percent of them are his own. He plucks them out of his subconscious. Occasionally they are based upon episodes actually witnessed but more often they just pop." Alajalov would sketch on location to make certain that he was getting all the information correct. From there he could use his artistic sense to alter and exaggerate to fit his needs. Armed with the core information in his sketchbook he would make a series



This photo was reproduced in the profile that appeared in *American Artist* magazine in December of 1962. While it doesn't show Alajalov actually painting, it does provide an indication of the amount of time, effort, and material required for him to do that which he did so well. Notice the wall with painted samples of how the colors actually look when dried.



In his mural work and for many of his non-narrative New Yorker covers, Alajalov had a knack for capturing tempo, activity, and optimism. This subject, which probably comes from either the late 1940s or '50s, provides the reader of New York City. Notice how stylized the faces of the characters are and how their activities could take place in virtually any major North American city.

of pencil studies to get expressions, composition, and action just right.

Generally the artist caught anything he didn't like about a composition at this stage, but if not, he was not shy about doing the finish over three or four times if he felt that there were improvements to be made. From the final pencil sketch, he would transfer the composition to a piece of illustration board and create a black, blue-gray, and white transparent underpainting. According to the *American Artist* article this is "a complex neutral study that permits him to develop his pattern without reference to color." Directly over the limited-color treatment of the subject he would paint in "transparent washes as much as possible but does not hesitate to use opaque pigments to intensify color and to bring out his highlights."

A LEGACY FOR YEARS TO COME

Over the 34 years that Alajalov's designs appeared on *The New Yorker's* covers, much at the magazine, in the illustration world, and New York City in particular had changed—Alajalov changed as well. As discussed in 1961 in the *Esquire* profile, "One thousand years hence the lucky archaeologist who will have the good fortune to thumb through a deal of Alajalov's watercolor covers will learn more about how New Yorkers—and American city dwellers—generally looked and lived than any colleague of his will be able to learn through the reading of thousands of issues of that, or any other magazine." ♦

Photos © 2006 and the Director of the Metropolitan Museum of Art, New York City from 1991 through August 2007. Courtesy of the Metropolitan Museum of Art. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the Metropolitan Museum of Art. For more information, visit www.metmuseum.org.

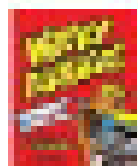
New and Notable:



ANIME TRADER COLLECTIBLE PAPERBACK PRICE GUIDE

BY GARY LORNE
202 PAGES, FULL COLOR
EISEN BOOKS
MAY 2008, \$29.95

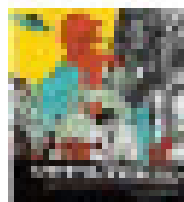
This beautiful new 202-page price-guide lists values in Good, Very Good, and Fine condition for almost two thousand of the most collectible key American mass-market paperbacks. Even better, this book shows over 1,000 covers in full-color, a feature generally lacking in most price guides. Written and compiled by Gary Lorne, publisher of *Paperback Trade* magazine, the book is printed on high quality paper, and comes in a handy 4 x 6 inch size. The book is broken down by genre into chapters such as Fantasy, Fiction, Mystery & Crime, Miscellany, Movie and TV tie-ins, Sci and Social Issues, and so on. There's also listing for pseudonyms, recommended dealers, book clubs, and an index of authors. While there have been a handful of other paperback price guides published over the years, this is by far the most appealing yet.



WACKY PACKAGES

BY THE TOPPS COMPANY, INC.
400 PAGES
\$11.95 (hardcover)
MAY 2008

To celebrate the 50th anniversary of the *Wacky Packages* topper, Topps has teamed with Harry N. Abrams to publish a beautiful hard book documenting the first 231 original cards (sets 1 through 7). If you have never heard of the *Wacky Packages*, then you were either too young or too old to have been swept up in the Ed. Sold as trading collectibles in the late '60s and '70s, the spectacularly popular *Wacky Packages* parodied parodies of popular products, the focus being on the colorful and delightfully treated illustrations, most of which were painted by Norman Saunders (of *Mao Tse Tung* fame). This book showcases the artwork on each card beautifully; the original stickers are reproduced full-size, and a bonus of their actual stickers is also included. Not all of the reproductions are their original art, but who's complaining? Even the dust jacket is made from the distinctive wax paper packaging. I bought two of 'em!

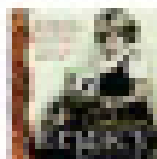


UNFILTERED: THE COMPLETE RALPH BAKSHI

BY JON M. BROWN & CHRIS WOODRUFF
FOREWORD BY GUSTAV TIBRETT
282 PAGES
EISEN BOOKS
MAY 2008, \$29.95

Like *Wild Dancin'*, *Ten* shows, or *Chuck Jones*, Ralph Bakshi defined animation in his time, and became a hero to count-

less generations of fans and filmmakers in the process. Taking care from the rough streets of his youth, Bakshi's films explore contemporary issues in a realistic way previously unheralded in feature-length animation. Fear-shedding, nothing was too wild or subversive for his imagination. Bakshi is responsible for such memorable films and television shows as *Friday the 13th* (the first, actual animated feature film), *American Top*, *The New Adventures of Mighty Mouse*, *Spidevsam*, *Heavy Metal*, *Cool World*, and *The Land of the Lustrous*, which celebrates its thirtieth anniversary in 2008. Highlighting Bakshi's early years, as well as each of his groundbreaking films, TV shows, and other projects, the book contains hundreds of pieces of pre-production art, animation cels, and never-before-seen rough sketches, line-drawings, and dummies all culled from Bakshi's personal archives containing more than thirty years of his life's work. You will walk away with a new-found respect for Bakshi, and the possibilities of animation.



GOLDEN LEGACY

BY ALBERTO L. MALDON
248 PAGES, FULL COLOR
104 ILLUSTRATIONS
MAY 2008, \$29.95 (HARDCOVER)

You might be surprised to learn that the best-selling children's picture book of all time is *The Very Little Puppy* by Isadora Selberg Lowrey. Originally published in 1962, it is one of the first 12 Little Golden Books, and so far it has sold more than 15 million copies and is still in print. For her efforts, Lowrey was paid a fee of \$75. The book itself sold for 29 cents.

From the moment they appeared, Little Golden Books have been a fantastic commercial success. Sold in toy stores, department stores, and supermarkets, the books were an immediate impulse buy within the reach of most parents. They have been SO successful that over two billion Little Golden Books have been sold in the past 45 years.

This new book, published by Golden Books themselves, is a detailed examination of the company and their beloved products, which include works by such noted authors and artists as Margaret Wise Brown, including "Missie Dog" and "The Sailor Dog," both illustrated by Garth Williams, and "The Golden Egg Book," illustrated by Leonard Weingart, as well as a number of titles illustrated by Richard Scarry and design artists Feodor Rojankovsky, Tibor Gergely, and Gertie Tenagren. Later, in the 1970s and '80s, Moses Meyer, James Marshall, and Hilary Knight would join this list.

The book includes a wonderful selection of archival photographs and artwork that convey the depth and breadth of the creative talent working at Golden Books in their early years. After reading "Golden Legacy," some readers might be spurred onto find some of the best Little Golden Books they missed as children. Fortunately, many are still in print while others have been recently reissued and, at \$2.99, are still a bargain.

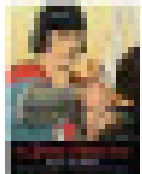


**JACK KIRBY:
KING OF COMICS**

BY GARY CHAMBER, INTRODUCTION BY NEIL GAIMAN
224 PAGES
\$19.95 HARDCOVER
APRIL 2004

Jack Kirby was one of the most powerful creative forces to ever work in comics. He created (or co-created) some of the most popular characters in the industry: Captain America, The X-Men, The Hulk, The Fantastic Four, The New Gods, The Mighty Thor, Daredevil, and more. As an artist, he invented an entirely new vocabulary for comics, exploding the staid conventions of the medium and introducing dynamic new page layouts, frantic action, and a bold graphic line to his work. His prodigious output is legendary; it is estimated that during his career he drew over 25,000 pages. No wonder they call him *The King!*

This beautifully produced new art book explores his finest work in detail, with some of his best and clear reproductions taken directly from his original art. Seeing so many large pencil-drawn pages is particularly enlightening, as Kirby's work really sings in pencil form (other artists usually penciled the initial lines of the final published pages.) If you are a fan of Kirby's work, this book is a worthy memorial to his genius.



THE PRINCE WILLIAM PAGE

BY GARY CHAMBER, INTRODUCTION BY NEIL GAIMAN
200 PAGES, 100+ ILLUSTRATIONS
\$17.95 HARDCOVER
\$29.95 HARDCOVER
MAY 2004 PUBLICATIONS, 2004

The Prince William Page is the first book to collect Gary Gianni's work on the newspaper strip *Prince William*. After working for over 25 years as a professional illustrator, Gianni became an assistant to John Culbert Murphy (who created *Red Foxes*, *Prince William's* original creator). Upon Murphy's retirement, Gianni became the third *William* artist in the 70-year history of the strip. The book documents the strip's creative process (i.e., receiving the scripts, photographing models, making preliminary drawings and pencil layouts, then concluding with the finished illustrations). Supporting artwork includes collaborations between Murphy and Gianni, with Murphy's hand-written notes and instructions. Examples of Gianni's work over his previous thirty years as a professional illustrator are included as well. The reproductions in the book are taken directly from the original artwork, and are more carefully reproduced here than they have ever been before. As Gianni's originals are delineated using brush and pen, his tools create textures and variations that are often lost in the pure black and white reproduction methods employed by newspapers and comics. This book uses high resolution halftone printing, which has not been used in the reproduction of Gianni's comic work before. The full tonal range of his exceptional drawings are revealed here for the first time. Any fan of *Prince William*, or of Gary Gianni, will certainly want a copy of this fabulous new book on their shelf! ♦



**Vintage Paperbacks and Pulp
Mystery • Sci-Fi • Counterculture • Sex**

The only bookstore of its kind in the country!
Our online store is filled with vintage books,
we also carry original illustration and comic art.

814 Post Street, San Francisco, CA 94109

415 749-0554

Open Thurs.-Sat. Also on line, or by appointment

www.kayobooks.com

kayob@kayobooks.com

**Did You
Look?**

We now have this
paperback cover reproduction,
along with the corresponding
reference photos used by the artist.
Along with our posters and plates,
we also offer 8 x 11 prints of the covers
and plates. You can create your own
water garden/bowling racks and
lobbies, too. For some of the finest in
vintage art work, please visit us at:

www.guillercoversart.com

1-800-833-0001



EXHIBITIONS & EVENTS

Double Lives: American Painters as Illustrators, 1880-1950

September 7 through November 22, 2009
The Bardonia River Museum, NY

This exhibition and its accompanying catalogue explores the often uneasy relationship between the art of easel painting and the art of illustration. It focuses on artists who were an important part of the history of the narrative tradition in American culture, and who practiced both easel painting and illustration in the years between 1880 and 1950. Among the artists represented are Winslow Homer, N.C. Wyeth, Frederick Remington, John Steuart Curry, Woodard and Rockwell Kent. The exhibition is organized by guest curator Richard Boyle and the New Britain Museum of American Art (Connecticut).

For more information, visit www.bardonia.com.

Golden Legacy: 65 Years of Golden Books

July 4 through August 24, 2008
Children's Museum of Manhattan, NY

The Children's Museum of Manhattan presents Golden Legacy: Original art from 65 Years of Golden Books, one of the most extensive public showings ever of original illustration art from one of America's best-loved and most consequential picture book lines, Little Golden Books. Sixty pieces will be featured, including works from the best-selling children's picture book of all time, *The Poby Little Pappie*, and other beloved titles such as *Scuffy the Tugboat*, *The Huggie-Puggie Hoppers*, and *I Can Fly*.

For more information, please visit www.cmmn.org.

Raw Novel

The Political Art of Steve Brodner

June 7 through October 26, 2008
The Norman Rockwell Museum at Stockbridge, MA

In the tradition of Thomas Nast and the time-honored art of political satire, this exhibition anticipates our nation's upcoming presidential elections with scathing visual reflections on our nation's most prominent contemporary leaders and their legacies. An award-winning draftsman, commentator, and humorist, Steve Brodner has created illustrations, cartoons, and reportage for nearly every major American periodical, including *Esquire*, *The New York Times*, *New York Observer*, *Newsweek*, *The Nation*, *National Lampoon*, *Rolling Stone*, *Spin*, *Illustrated*, *The Washington Post*, and *The Village Voice*. Today's most prominent practitioners of this influential art form, this cutting-edge opinion-maker offers vibrant visual perspectives that defy approximation in words.

For more information, visit www.rnm.org.

MAD Magazine

June 23 through September 6, 2008
The St. Louis Archdiocese Guild, MO

Original artwork, posters, posters, toys, memorabilia, and more from the history of MAD magazine are put on display in this exhibition celebrating the outrageous humor magazine.

For info, visit www.stlouishighschool.org.

From Nickie Nick to Wendy the White

The Art of Harvey Comics

June 28 through November 30, 2008
The Cartoon Art Museum, CA

The Cartoon Art Museum celebrates the art and characters created and/or popularized by Harvey Comics, including *Captain The Friendly Ghost*, *Wendy The Good Little Witch*, *Nickie Nick*, *The Poor Little Rich Boy*, *Hot Stuff*, *The Little Devil*, *Red Neck*, *Ice Palace*, *Little Boy*, *Little Justice*, *Little Leta*, and many more. The exhibition includes original art from various Harvey comic books, and merchandise by artists such as Warren Kremer (1921-2004), who along with animator Steve Mellard (1908-1998) defined the "Harvey" look. Other artists featured in the exhibition include Edna Cohen, Ed Conroy, Howard Fox, Fred Shields, Sam Fisher, Don Sileo, Marty Lane, and many more.

For more info, visit www.cartoonart.org.

Over the Top: The Illustrated Posters of WWI

November 8 through January 25, 2009
The Norman Rockwell Museum at Stockbridge, MA

Featuring LC Bryn Mawr, James Montgomery Flagg, Howard Chandler Christy, Jesse Willcox Smith, Henry Houghland and more provide a fascinating look at the American experience during the early twentieth century. **W**

For more information, visit www.rnm.org.

In the Next Special Issue...



THE LIFE AND ART OF MORT KÜNSTLER

Portraits, battle scenes, and historical vignettes, it would be hard to find a more prolific and celebrated illustrator of the last fifty years. This special issue features an extensive look at his life and work, spotlighting highlights from every facet of his long career.

Subscribe to Illustration Magazine!

Illustration



ISSN 0013-7244 (print) ISSN 1744-2463 (online)

ILLUSTRATION is a beautiful, educational, and scholarly journal devoted to the study of American illustration art. Published quarterly and printed in full color, each 80-page issue features the highest quality printing, photography and color reproductions available. For those with an interest in popular culture, commercial art and design, publishing history, or the collecting of original art, ILLUSTRATION is an indispensable resource—and the best source for new information on the illustration of the past.

YES, SEND ME ISSUES 24 - 27 for \$40.00 postpaid U.S.
Canadian subscription rate \$72.00. International rate is \$108.00.

NAME _____

ADDRESS _____

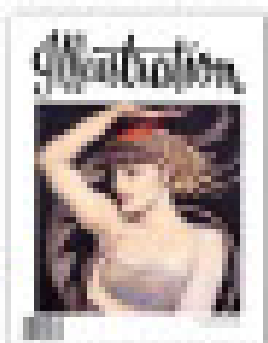
CITY _____

STATE _____



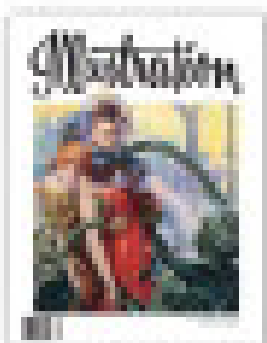
ISSUE #13

40 Illustrations, 100 Reprints,
100 Credits, and more!
\$20.00—\$20.00



ISSUE #12

30 Illustrations, 100 Reprints,
100 Credits, and more!
\$20.00—\$20.00



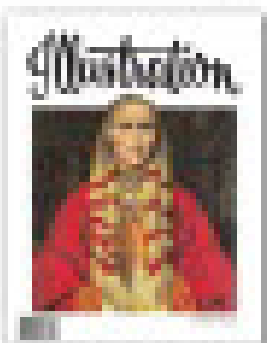
ISSUE #14

30 Illustrations, 100 Reprints,
100 Credits, and more!
\$20.00—\$20.00



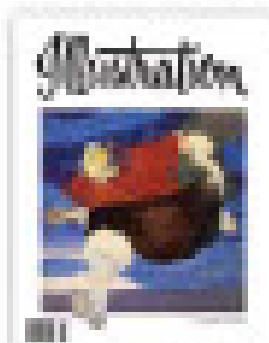
ISSUE #16

40 Illustrations, 100 Reprints,
100 Credits, and more!
\$20.00—\$20.00



ISSUE #18

40 Illustrations, 100 Reprints,
100 Credits, and more!
\$20.00—\$20.00



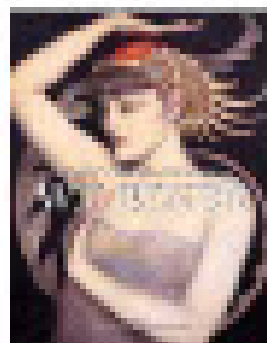
ISSUE #21

Special Double A Edition
Illustrations and more!
\$22.00—\$22.00



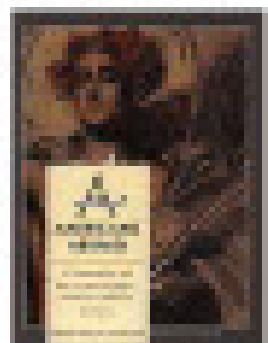
ISSUE #22

Special Double A Edition
Illustrations and more!
\$22.00—\$22.00



N.Y. DOUBLE

Two Double A Editions
Illustrations and more!
\$22.00—\$22.00



BENDERCKER

Two Double A Editions with
Illustrations, 100 Reprints,
and more!
\$22.00—\$22.00

**ISSUES NOT
SHOWN ARE
SOLD OUT!**

**PRICES SHOWN
ARE U.S. DATES
ONLY, AND ARE
POSTAGE PAID!**

Order Today!

All listed prices are postage paid. 4-issue subscriptions are \$80.00 in the U.S. Send check or money order payable to:
ILLUSTRATION MAGAZINE 3443 Grand Blvd., St. Louis, MO 63118 314-877-6368 EMAIL: ILLMAG@GMAIL.COM

ORDER ONLINE at WWW. ILLUSTRATION-MAGAZINE.COM

